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DRAGONETTI.

BY GEO. H. CAUNTER.

"Bella Venezia, che tanto genio produsse!"

No man has done more towards the attainment of true expression in instrumental music than the celebrated individual whose name stands at the head of this article. When Dragonetti first astonished the musical world by his miraculous, and still unrivalled powers on the double-bass, an instrument the compass of which was considered so limited as wholly to incapacitate it for utterance of melody, the stringed instruments had but recently made that advance towards perfection which separated Viotti from his precursors Geminiani and Giardini. During the previous century, the violin had taken precedence of the numerous tribe of viols which encumbered rather than adorned the art, and all of which, with the sole exception of the tenor-viol, the form of which has been changed, have since fallen into disuse. The violin however, as employed by Corelli, Tartini, and the violinists their contemporaries, was extremely limited in its powers, being applied only to the production of the same effects as the harpsichord, except in slow movements, where the long notes could receive from the bow a continuity of sound equal to their full value. Bowing was then a mere distinction between slurred and detached notes; the beautiful tones of the fourth string were seldom called into use; and no sound was attempted beyond the compass of the first position of the hand. Still, the effects required of the violin were of great difficulty, and demanded no mean display of skill; but being foreign to the character of the instrument, they were, when obtained, neither, striking, brilliant, nor pleasing. The numerous compositions of Corelli for this instrument are now almost forgotten, except in England, where old and deeply-rooted prejudices still assign to them a rank to which, when compared to the more perfect productions of the modern schools, they are by no means entitled. It cannot, however, be denied that amid their stiff and formal counterpoint, and the prim severity of their old-fashioned melodies, they have a pureness and sweetness of harmony, in beautiful analogy with the scenes by which they were inspired. But if in listening to a trio by Corelli, as executed by the two Lindleys and Dragonetti, the gentle murmurings of the double-bass, and the sweetly-breathing strains of the two violoncellos, melting in the pianissimo into aerial indistinctness, throw over the mind a luxurious spell of repose like the fragrant noontide air, near the lulling ripple of the brook, and

under the shade of wide spreading foliage, we cannot help associating with these impressions, the bag-wig, embroidered coat, and diamond buckles of the seventeenth century.

The graceful, simple, and flowing melodies of Geminiani and Giardini, were more true to nature, and led to a more appropriate and impassioned style; but being still deficient in force and accuracy of expression, they generated the affectation and mannerism characterizing those feeble and now forgotten productions, which under the name of symphonies, concertos, and concertantes for the violin, deluged Germany and France toward the close of the last century. Like a mist dispelled by the summer's sun, these tasteless compositions melted into nothing before the genius of Viotti, who may be termed the father of modern violin playing. The concertos of this master evince an intellectual power and true poetic feeling, to which few of his successors have attained, and which still render those pieces standard models of composition for the violin. Each in itself constitutes a complete poem; and never does Baillot, to this day, shine more in the expression of sublimity and pathos,—in which he excels all modern violin players except Paganini,—than when executing Viotti's concertos, which he always selects in preference, for the full display of his own splendid powers.

When the violin became the prevalent stringed instrument, none other was found sufficiently powerful to form an adequate bass to it, the ordinary bass-viol was so weak in tone, that it required *two*, and sometimes *three* to cope with a single violin. To obviate this defect, various experiments were tried, which ended in the construction of a huge, clumsy instrument, termed the bass-violin, or *violone*, played by being placed across the breast, and supported on the ground by a long pivot. Its first string being tuned in unison with the fourth or G string of the violin, it was a full tone lower than the modern violoncello. But as size alone does not constitute force, it was found to fall short of the effect required of it, and a further improvement produced the violoncello now in use. The *violone* was next increased to the double-bass; such as it still exists in France and in those parts of Germany and Italy, where Dragonetti's improved double-bass has not yet been adopted.

These were the elements with which, so far as regards stringed instruments, Haydn, then at the Prince of Esterhazy's, formed the famous orchestra which led to the composition of his beautiful symphonies, and gave the first impulse to the genius of instrumentation, which has since

so fully developed its powers under the inspirations of Mozart, Beethoven, Winter, Weber, Meyerbeer, Spohr, and a host of German composers of transcendent merit, still unknown to the British public.

At Dragonetti's birth these things were in progress, and their fame was spreading through Italy. But Italy, though the land of song, was not the land of instrumental effect. The beauties of Italian melody were weakened for want of accompaniment; the noblest conceptions, unaided by those local associations which none but Italians could feel, and to these supplied the place of appropriate instrumentation, became ineffective from the want of proper coloring, of striking contrasts, of the soul-kindling beauties of orchestral light and shade. The meagre orchestras of Italy, almost powerless in wind instruments, could express nothing more than that sketchy or incipient coloring which indicates only the intention of future development and finish. Thus were the finest productions of that age lost to posterity. None but the identic genius of *Cimarosa* could impart the beauties of modern instrumentation to his own noble masterpieces, and could he rise from the tomb, and do this, no music in modern times would be found to equal the broad, flowing, and majestic strains of that immortal composer.

No one has felt the power of such strains more strongly than Dragonetti. They were associated in his mind with the noble monuments of his native Venice, with its marble palaces, and its canals, and its Piazza di St. Marco, and its Campanile. The architectural beauties of the sea-girt city, the gondolas so strongly connected with his earliest impressions, and that giant dike which forces the Adriatic to approach in humble gentleness its sovereign mistress and wedded bride, had stamped poetry upon Dragonetti's mind, long ere the development of any determinate bent in favor of music, and this accounts for the decided taste, amounting almost to passion, which he has always evinced for the sister arts of painting and sculpture, together with his sensitiveness to the most elevated workings of genius upon the imagination. Dragonetti received his musical inspirations in the open air, surrounded by the glories and recollections of the most magnificent of cities, showing forth in noble splendour, whether in the vivid beauty of its mid-day tints, or at even-tide, when the sun hides its lustre behind a curtain of the richest purple and gold, or when in the loveliness of the Venitian night, without a cloud, and the sultry atmosphere fanned by gently cooling air from the Adriatic, the broad moon in beautiful contrast with the dark blue ether, throws her pale light in strongly marked lines and angles, upon the tops of buildings, and vibrates in undulating beams along the gentle ripples of the Canalazzo. A mind like Dragonetti's, worked upon by such scenes, soared beyond the sketchy and imperfect representations given by the Italian composers. Music was to him a power of pouring forth the ardent feelings of his soul, and strength and effect were to him the indispensable concomitants of such power. It may appear strange to some that Dragonetti should have selected so apparently uncouth an instrument as the double-bass, for the utterance of his musical inspirations. But it must be recollected, that force and energy were the leading characteristics of his mind: that the powers of his own native harmony fell far short of those wondrous effects of which he had heard, of which he felt the possibility, and which formed the subject of his waking dreams; and finally, that the double-bass, as expressing the fundamental part of harmony, might with justice be considered an agent capable of directing, to a certain extent at least, the new powers which his imagination had conjured forth in aid of his art. It was doubtless with feelings and

under impressions such as these, that Dragonetti studied the double-bass, increased its capabilities, discovered such varieties of new effects, and succeeded in giving that thrilling and marvellous accentuation which he so appropriately calls the "pronunciation of music."

Having attacked and overcome the more rugged difficulties of his instrument, and acquired the power of producing those broad masses of effect, deep, vigorous and lucid, he applied himself to give a new character and wider range to the double-bass, from which he soon elicited those exquisitely delicate and breathing strains, so bright, so intellectual, so full of tenderness and pathos.

The streamy and bright melodies which Dragonetti seems to tear from the bowels of this unwieldy instrument, extend to the highest musical diapasons. And his powers of execution are such, that he can conquer the most difficult violin passages, and impart to them all the intellectual graces of his own peculiar style.*

His tone in vocal effects, or cantabili, is produced by a half-pressure upon the strings, forming a sort of artificial harmonic, which in some of the high scales of the violoncello, may be used with great effect and advantage. The sounds which Dragonetti thus draws from the thick strings of the double-bass, are full, mellow, and sonorous, entirely free from woolliness, like nothing ever heard before; and equally adapted for the expression of the deepest passion, the most thrilling tenderness, or the brightest gleams of joy and happiness. The variety of accent imparted by his bow, thick and clumsy as it seems, is quite miraculous, and appears even more incomprehensible than the most extraordinary efforts of Paganini on the violin. An eloquent writer, who has recently produced the very best work extant on the philosophy of musical expression, thus alludes to it: "He is the greatest master who has at his command the greatest variety of expression of the bow. Of all living artists, no one has evinced such consummate skill in this particular as Dragonetti; although his instrument, the double-bass, is a giant among violins, he has conquered its unwieldiness, and destroyed its roughness, that, in the middle of the thunder he creates, he can chain you by the exquisite softness of his bow. A singular taste is shown in the manner in which he approaches a note, the effect of which is heard before he actually strikes it. Nor is this all; the manner in which he sustains and quits it, is equally tasteful and expressive. His extraordinary powers are more strikingly shown in his single accompaniment of the voice; then we hear the pianissimo of his lower notes, which fill the mind with depth and vastness."*

* When Dragonetti was about twenty years of age, Viotti arrived at Venice, and having heard of the young musician, paid him a visit. After the first greetings, Viotti looked round the room, and perceiving a music-stand, with Hoffmeister's duets for two violins open upon it, inquired of Dragonetti, whether he played upon the violin. The latter replied in the negative. "But you surely do not play these duets upon the double-bass?" "I attempt them," was Dragonetti's modest reply. Well then, said Viotti, taking up a violin, and placing himself at the music stand opposite the first violin part, "let us try one." Dragonetti accordingly seized his double-bass, and executed the part of the second violin with such exquisite precision, delicacy, and truth of expression, that at the end of the first movement, Viotti, in admiration and astonishment turned the music-stand, and begged Dragonetti to play the first part. In relating this anecdote to a friend of the writer of this article, Viotti added, "I was in doubt whether I ought not to break my bows, destroy my instruments, and forswear violin playing forever, when I found that all the difficulties of bowing and fingering, which had cost me the labour of my life to overcome, had been conquered by a stripling of twenty, and that too on so uncouth and unwieldy an instrument as the double-bass, upon which he gave them with the most enchanting grace and elegance."—(Gardiner on Music of Nature, p. 215.)

* Gardiner's Music of Nature, p. 215.

The Instrumental deficiencies of Dragonetti's native country were ill calculated for a proper development of his genius, which had not full range until he went to Vienna, which city he visited twice, and spent twelve years of his life there. On his arrival among the Germans, he struck them with wonder and admiration, advanced as they already were in instrumental music; and to him they are indebted for many of the finest effects which now characterize their school. Even the immortal Beethoven has stated to the writer of this article that his having heard the giant violin of his friend Dragonetti, led him to imagine those magnificent effects of bass in some of his grand symphonies, and those slidings upon one string which impart so beautiful and spiritual a character to his chamber music.

It is much to be regretted that Dragonetti never felt disposed to establish his name as a composer. With his warmth and energy of mind, deep feeling, and brilliancy of imagination, he would produce works of astonishing effect. Some have doubted his powers of invention; but there can be no doubt on the subject. The man who can impart such originality to the works of others, and so fully identify them in endless variety with his own peculiar genius, cannot be incapable of producing. Besides, we personally know that he has inspirations of surpassing merit—that the creations of his imagination are as original and full of elevation as his exquisite performance of the double-bass; and we do hope that when his earthly career is run, he will leave that behind him which shall stand as an imperishable monument of his fame, when all recollection of his skill as a performer shall have passed away, and even its remotest tradition be lost, like a receding sound in the gradual indistinctness of time.

The encouragement given to talent in this country attracted Dragonetti hither: and a residence of nearly half a century among us, has fixed him as a denizen of our soil. It may, however, be a matter of surprise to some, that, with such a man to direct us, instrumental music generally should have progressed with us in so small a proportion to the improvement it has undergone on the continent; more particularly when,—and this is no loose assertion,—all the beauties of expression and accentuation which characterize modern violin playing, may be traced to Dragonetti. Foreign artists have flocked from all parts to hear this wonderful man, and catch a spark of inspiration from his genius: our own professors alone have remained cold and unmoved. Yet in overcoming mechanical difficulties, the latter are inferior to none: our Lindley, our Mori, and some others, are unequalled in this respect, as well as in strength and beauty of tone; but there is a want of high intellectual cultivation, a deficiency of warmth and poetry in most of our performers; and in some a vulgarity of style quite appalling to a refined and elevated taste. To account for this inferiority in taste of our native professors to foreign performers, may seem a difficult task. Superficial reasoners have attributed it to our not being a musical people. This is a palpable error. Let the feeling but be developed, let the germ but be nurtured and brought to maturity by works of pre-eminent merit, and it will be found that we are positively a musical people. Did the Athenians acquire in a day their refined taste in the arts? Was it not a work of progressive ages, and effected only by a gradual cultivation as arts improved? The first Athenians were as tasteless and as little alive to the beauties of art, as their descendants became celebrated for the refinement of their taste. Works of genius in art—that poetry of the imagination applied to the imitation of things seen, heard, or felt—can claim identity with no particular country or climate, and

may be duly appreciated in all: but a just perception of true beauty can be acquired only by its perfection being first brought to bear upon the physical senses. Give us this perfection, and we shall appreciate it, and spurn all that is weak and tasteless. That we can distinguish the difference is evident from the enthusiasm with which the German operas have been received in this country.

One of the greatest drawbacks upon the development of musical genius in England, is the *too professional light* in which the art is viewed by our native professors. Harassed and worn out by daily teaching, and almost daily fiddling in the imperfect orchestras of our national theatres, they lose their taste for music, and seem to escape from it with the same delight as a hired mechanic would terminate his diurnal task of manual labor. The mind takes no part in the efforts of their bows and fingers, and when called upon to portray the conception of a great master in his orchestral combinations, but too many of these performers bring to the task tastelessness and indifference, if not disgust. They feel no pleasure in what they are doing, no enthusiasm, no thrill of delight, no energy and warmth, which can alone impart to their performances power, and beauty, and intellect.

But this is not the case in Germany, Italy, or France. In these countries, musicians are imbued with a devoted love of their art, for its own sake. The few hours of leisure afforded them by their strictly professional pursuits, are spent in the enjoyment of its fascinations. In England, professors play exclusively for the gratification of others; in the countries just mentioned, they meet among themselves, and develop, for their own personal gratification, the resources of musical science; each, under the thrill of inspiration, acts in concert with his fellows; and nothing earthly—nothing partaking of the dross of matter, of the base and grovelling feelings of human nature, is mixed up with the wholly spiritual character of these assemblies.

They who have not assisted at such meetings, can form no adequate idea of the intellectuality which pervades them, nor imagine that to them the world is indebted for those noble efforts of genius with which no composer of our own country has yet been able to compete, even at the humblest distance.

Besides all this, music seems to hold a too subordinate rank at our national theatres; and our incomplete orchestras appear intended to meet only the caprice of the one shilling gallery, containing the least intellectual portion of the community, who often assume the supreme authority over the band whilst waiting for the play to begin. How often are we shocked and disgusted at hearing, at Drury Lane and Covent Garden, the most beautiful of Haydn's symphonies, which seem to be the standard pieces at these theatres, or Mozart's overture to the *Zauberflöte*, or some other noble *chef d'œuvre*, barbarously mutilated by orchestras that would disgrace a third-rate town in Germany. If music has no analogy to the play, if it is intended only to fill up the time till the curtain rises and perhaps makes it break off in the middle of the piece, it had much better be omitted. The lovers of this delightful art would then be spared the pain of listening to the most execrable parodies of their favorite masters; and we should be in a less degree the laughing stock of other nations, for that want of musical taste which they impute to us, and which, it must be confessed, we give some grounds for supposing.

It may readily be imagined, that with the state of things I have attempted to describe, without a school of music of our own, and entirely dependant upon other countries for that high order of instrumental composition which we pos-

ness not ourselves, the splendor of even Dragonetti's talents should be unable to dispel the dark and murky vapour which hangs over native genius, and excludes from it light and life.

It is however an undoubted fact, that within the last ten years the national taste has made a prodigious stride; the reform of old errors and old systems must follow as a necessary consequence, and Dragonetti may yet live to see his adopted country in full career towards that musical excellence to which his own powerful genius has so greatly contributed to impel the other nations of Europe.

Dragonetti is in the enjoyment of a green old age. Already has his span of life exceeded that of ordinary men; but he still retains the power and energy of mind, together with the great physical strength of maturest manhood. Though for many years past he has left off solo playing in public, his powers of execution are not in the slightest degree impaired, and the mighty thunder of his bow is still heard with undiminished effect. He has done more for his art, in the development of musical expression, than any among his contemporaries; and he has the satisfaction during his life-time of seeing that musical accentuation, which he himself created, repeated in a million of echoes, upon every known instrument, save the one whose inimitable powers he alone has reduced to subjection.

From the "Elements of Vocal Science."

ON CHAMBER SINGING.

THE public exercise of singing is to be regarded as an occasional exhibition of the extremest capabilities of the art, and of the largest extent of human attainment. By this the general mind is amused and stimulated. There is a universal communication of high pleasure. We perceive and we enjoy the perfection of dramatic expression: the principles of taste are diffused and inculcated, and wherever a natural susceptibility of the delight and a capacity for the exertion of the powers that produce it, reside, the seeds of science fall, take root, are nourished, and expand into a growth of greater or less exuberance and strength, in proportion to the fertility of the soil and to the cultivation bestowed. It is, however, in the absolute or in the comparative privacy of the Chamber, that vocal art is capable, if not of the most grand, forceful, and sublime effects, yet of the most pleasing, most pervading, and most home-felt gratifications. Its power of penetration is commensurate with the fine temper and delicacy of the instrument employed. It is here and here only, that music receives its utmost polish, and is heightened by the praise and participation of those whom respect, friendship, esteem, and love incites us to please. In public we admire and we are astonished at the magnificent combinations of various art, and at the facility to which a life of labor, devoted to the attainment of execution, at length ascends; but in private, if we contract and concentrate our notions of the powers of the art, we combine them with the affections. There can be no stronger proof of this fact, than that those to whom it would be almost annihilation to witness the performance of a daughter, a sister, or a mistress in public, admitting that they possess the finest powers, do yet derive from the limited exhibition of the same faculties in the chamber, the highest possible intellectual enjoyment. The truth is, that our associations are in this respect boundless in their empire over us, and not the least of them is the conviction which we experience, that the expression of particular passions and sentiments is connected with personal habits and

recollections. These we appropriate. But we cannot bear that these should become the objects of indiscriminate observation. Such a scrutiny operates like the violation of the dearest confidence—like the exposure of the secrets of the heart. For these reasons I have always considered that music is seldom intensely felt, except amongst a society whose mutual relations embrace the affectionate as well as the ceremonious intercourse of life. It will necessarily follow, that in proportion to the warmth and delicacy of the natural sensibility and to the high cultivation of the art, will be the pleasures thus derived from its exercise. It is also in this view, that music becomes the most delightful solace of domestic hours—and if to these general remarks I add, that a slight accession of new stimulus, both in the selection of musical subjects and in the occasional addition of new auditors, greatly tends to exalt and keep alive the pleasures of the pursuit, I shall say nearly all that my experience prompts, in regard to the creation and the communication of the sober yet intense gratification of private musical society. The matter for the nicest adjustment is in the judicious application of these stimuli, so as to hit the medium between languor and exhaustion; for talent is but too liable to be affected by the danger incident to both these causes of disorder and decline. To preserve a constant progression, equal to the common desire, is the capital difficulty. Sameness wearies, excess satiates the appetite.

The essential distinctions between public and private performance are many. They lie not only in extent and variety of power or in finish. The accessory circumstances of place and audience operate in inverse proportions in these particulars. Less power, less variety, is required in private; but infinitely more polish than in public; nor does this explanation apply solely to vocal execution. It applies equally to selection and to the manner; it applies to the quantity and the quality of tone, to ornament, and to expression in its general acceptation.

First then, with respect to selection—the singer is usually able to form a pretty correct estimate of the taste and judgment of the auditors assembled. Never let it be forgotten that the object is to please others rather than to display ourselves. To this end it will therefore be often necessary to stoop our own preconceived opinions of our own acquirements, and level them to that perception of the beauties of art, which we imagine the mass of our hearers have attained. The predilections of a singer are always to be considered to a certain degree prejudiced by the continual study and contemplation of particular objects of preference. We dwell upon individual pieces, and even parts of execution, till we stamp a deeper and more lasting impression upon our own minds than it is possible to convey to others. Hence it will be necessary at all times to compare our decisions with general effects, and to acquaint ourselves by the sympathy of others (the only true standard) with the real nature of our powers, and to learn how they are most successfully employed. It is perhaps due to ourselves, and beneficial to the purposes of the art and of society, in the selection of pieces, and in their manner of execution, to rise just, and only just above the taste of those who listen to us. Such an elevation of our style mingles the ordinary pleasure derived from music with an emotion of surprise and a sense of novelty the most favourable to the performer; for if in our choice or our performance we far exceed the knowledge of our audience, we hazard much. In fact we know not what prejudices or passions we encounter, so soon as we break the link of knowledge and of feeling that connects us with that audience, and lose the command of their minds.

It is, therefore, incumbent upon us to avoid extremes; for we are to remember, what all of us are too apt to forget, that it is not by the effects of one trial we are to be judged. The occasions which present themselves for distinction are neither slight nor single to persons of talent. The exertion ought indeed to be vigorous but well directed, to be at all certain in its effects. We should neither be too grave, nor too gay, nor too florid. Females ought to be particularly guarded in this point: * they know not what they put to the risk by extravagance of any sort, so properly yet so rigidly strict are English notions of the delicacy which ought to govern the female mind; nor should it ever be forgotten that it is to this just discernment and nice apprehension that the English character is perhaps indebted for its probity, its gallantry, its tenderness, and (wherever it appears) its chivalrous devotion to the sex. We live to venerate as matrons whom we have adored as mistresses.

The style and manner are the next objects for our consideration. And here I beg to refer to what I have already said generally upon these heads in my second essay. The theatre, orchestra, and chamber, are as three degrees in all the branches of the art—and, as they descend, delicacy takes place of force, sober conception and execution, of excited imagination and exuberance—high finish, of display. All the parts must be reduced and polished with the nicest accuracy—prepared as it were for the approximation and microscopic examination of the connoisseur. Even energy must be proportioned and very imperceptibly and finely raised through its several gradations. Tone is mellowed by distance. In practising for the theatre or the orchestra a singer can scarcely be said to hear with his own ears, and hence it so often happens that the stage ruins the individual for performance upon any considerably smaller scale. In practising for the chamber, on the contrary, we are able to appreciate very nearly the effects of tone as they operate upon the audience; for bating the difference which always subsists between the sound as it affects ourselves in passing through the mouth, and as it affects the hearer from without through the medium of the air, and what may, in this comparison, be called the external organs of hearing, the difference is but trifling. We may then cultivate sweetness and brilliancy according to the test of our own experience. In like manner we may judge of execution. Ornaments, however, ought to be few, exquisite of their kind, and finished to the highest possible perfection.† And here let me impress upon the mind of the student, that in order to form a just notion of the real excellence of embellishments, we should endeavor to judge very strictly as to the distinctions I have endeavoured to establish between the various situations in which the art is exercised. It is the adoption and adaptation of the graces we hear in public, not less than of the manner of public singers, that entail upon amateurs the character of coarse, violent, or theatrical manner. The precise passages can seldom be employed with safety;

* There is nothing more difficult to touch and not be defiled than those light, sportive, and playful productions, which appear to be amongst the most captivating to an audience, and therefore the most attractive objects of choice to a young singer. I have heard "Nobody coming to marry me," and "An old man would be wooing," "My seventeenth year scarce over," "Vedrai Carino," and "Voi che sapete," given with inimitable grace and naiveté. But it is allowed to very few indeed to tread the borders of these dangerous precipices in safety. It is like travelling through the regions of the *mal aria*—we inhale poison, but the delicious temperature prevents our suspecting its insalubrity.

† Ornaments should ever be in subordination to the character and design of the composition, and introduced only on words which will admit of decoration without destroying the sentiment.—*The Singer's Preceptor*—by Dominico Corri.

never if taken in the same way or with force. The difficulty lies in the separation of these attendant circumstances. The notes and the manner are so associated, that it is rare indeed to find persons of sufficient discrimination to appropriate the one without a dangerous admixture of the other. It is, however, by the most complete understanding of these several accessories and their effects, that the congruity between the parts and the whole can be secured, and the sympathy of the auditor carried step by step along with the singer to the last and strongest representation of emotions and passions with certainty and excellence. The chamber singer has, perhaps, more than an equivalent to the force and effect the public performer is able to give, in the delicacy of the ornaments the former may use, and confers on the art all the delight which accompanies our perception of minute elaboration; while such graces, if adopted by the latter, would be lost in distance. Thus the stores of the one are enlarged by treasures far excelling in variety and beauty the coarser accumulations of the other.

Chamber singing carries with it another peculiar advantage. There are very few persons that can be said to have any capability at all for the art, who cannot, by cultivation, arrive at the power of conferring much gratification in some one style. I am not here to speak of the culture of the voice further than to remark what prodigious additions may be made to its volume, sweetness, and brilliancy, by judicious instruction and constant and regular practice.* Execution is practice and nothing but practice, though, whether it be good or bad, depends upon the inculcation of the first principles. Students cannot indeed be too careful in the selection of their first instructor, for once wrong, always wrong. So impossible, or at least so very difficult is it to correct an error in principles or in early association, that I have known singers of no mean attainments, to the end of life unable to rectify the false intonation of an interval in particular songs, caught from learning the air by an instrument out of tune. But, generally, good instruction and regular practice will do such wonders that there are very few persons who need despair of singing agreeably if they have constancy of mind and physical power sufficient to sustain reiterated practice in solmization. Let not, however, the effort be misunderstood or underrated. To sing finely is the work of a life. It is a profession which must be learned and exercised as the apprentice to any other trade acquires and pursues his art. To sing agreeably will cost even good talents a great deal of time; and where nature is rugged and unpromising, the labour must be proportionate.

Allowances with regard to breaches of the time, are more admissible in chamber-singing than in either of the otherspecies. But let not the latitude be too considerable, for upon the practised ear the indulgence will always produce an uneasy sensation. In songs of very varied and very strong expression, (Purcell's "*Mad Bess*," for instance,) the license will necessarily be extended; but in all cases, permissions of this sort should (as the term implies) be used

* I have known very singular instances in private life, but never, that I remember, so striking and extraordinary an advancement as in Mr. Phillips, who was some time since of Covent Garden Theatre. This gentleman, when he first intended to make music his profession, applied to Dr. Arnold, from whom he received some instructions. He soon after was engaged at the Norwich Theatre, where he was distinguished by his very florid use of ornament. His voice was then a mere thread, and absolutely without a particle of what could be called tone. His industry and perseverance, however, were astonishing, and they have led him to the very respectable situation he enjoys. After an interval of some years I heard him with amazement, scarcely being able to bring myself to believe it was the same individual.

only when justified by circumstances sufficient to conciliate the lenity and disarm the severer justice of criticism. It should never be forgotten that all deviations from science have, in their very essence, a need of power or apology to atone for their use. Exceptions may otherwise come to be considered as rules.

In the course of practice we must not lose sight of just articulation. As among the habits of good breeding the polish of language and pronunciation is one of the means by which we may determine instantly the nature and effects of the education the individual has enjoyed, and from thence at once arrive at a sort of intuitive perception of his condition in life and the character of his intellectual faculties, it will follow, that in singing, besides the consideration that it is indispensable to expression, so the free, natural, and elegant enunciation of words will be found to contribute greatly to the general impression in these several particulars. And in immediate connection with the foregoing observation come the effects produced upon an audience by countenance and gesture. With respect to the former, much care is necessary. It is very rare indeed to meet with a singer who has not indulged peculiar habits during practice which convulse, distort, or agitate particular features. Thus the eye-brows are elevated, the head lifted up or depressed, as passages ascend or descend, the lower jaw vibrates during the execution either of divisions or the shake,* indicating pain or difficulty in the performance. All these are bad customs, contracted by a relaxed attention at first and suffered afterwards to grow into confirmed habits. They detract from those effects which the countenance, when left to the changes of expression incident to fine sensibility, never fail to bestow. Corri very sensibly quotes Sheridan's *Monody* to illustrate the sympathy of an audience thus awakened—

"The expressive glance, whose subtle current draws
Entranced attention and mute applause."

I shall take leave to quote from the very sensible and excellent treatise of this author, (Corri's *Singer's Preceptor*) his remarks on these points, which concentrate all that can be said:

"When requested to sing, comply with modest grace, and do not wait for entreaty.

"Banish from your thoughts all idea of what may be the opinion of your auditors on your singing, your figure, &c. &c.; fix your whole attention on the subject of the music, and your manner of performance.

"If near the instrument, do not hold the piano-forte, or the chair of the person playing, but stand easy and unembarrassed.

"Conquer any alarm which may seize you on going to sing, by recollecting the general good-will of society, and the kind reception which the public always bestows on merit; remembering also, that every hearer is not a judge.

"Assume the cast of countenance adapted to the subject of the composition or character in which you sing.

"According to the size of the place, whether a small or large room, or a theatre, proportion the degree of power you give your voice, and this circumstance should also regulate the degree of expression in the countenance.

"If you hold a book, do not let it be so near the face as to impede the sound.

"Do not show any motion of beating time, either with the head, fingers, or foot.

* Catalani, whose personal beauty and expression is to the full as extraordinary as her voice, has this last defect to the greatest degree I ever remember to have seen in any public singer.

"You should not delay till the symphony is over, to clear your throat from any little roughness or husk on the voice, which frequently the agitation attending performance will occasion; but prepare yourself during the symphony.

"If you miss any note or passage, commit any inaccuracy in the time, &c. (and such accidents may happen to the best singer) do not be alarmed, and look about to discover who may observe it, which only serves to betray your error; recollect, I repeat, how few, among even a great number of persons, are connoisseurs."

I again refer to these particulars as essential and important, not only in vocal art, but as affording general tests of the good manners acquired by the associations of polished society. They are taken, we may assure our young friends, as indications of good sense, amiable disposition, and cultivated habits. Such an understanding of these matters is not only scientific but philosophical—not only technical in its application but universal in its powers, when directed to the illustration of education and of manners. It forms, indeed, the capital distinction between the dull and the sensitive, the vulgar and the well-bred. Nor has it been the property of any age or time. The book I have quoted has been some years before the public; and in old Tosi, who wrote near a century ago, I find sentiments that are of a like cast, and with them I shall conclude this portion of the subject.

"Let him (the master) accustom the scholar to sing often in presence of persons of distinction, whether from birth, quality, or eminence in the profession, that by gradually losing his fear, he may acquire an assurance, but not a boldness. Assurance leads to fortune, and in a singer becomes a merit. On the contrary, the fearful is most unhappy; laboring under the difficulty of fetching breath, the voice is always trembling, and obliged to lose time at every note for fear of being choked. He gives us pain, in not being able to show his ability in public; disgusts the hearer, and ruins the compositions in such a manner, that they are not known to be what they are. A timorous singer is unhappy, like a prodigal who is miserably poor."

From "A Word or Two on the Flute."—By W. N. JAMES.

M. DROUËT.

At the time M. Drouët resided in this country, which is now about nine years ago, there was a great opposition of opinions in the musical world with regard to the respective merits of him and Mr. Nicholson. Each of them had their zealous partisans, who brought about a decided rivalry between them. The friends of Mr. Nicholson spoke of his majestic tone, fine expression, and a *quantum of etceteras*; whilst those of M. Drouët spoke eternally of his inimitable articulation, refined classical style, and as great a number of "so forths."

It would be needless to go at all into any controversy here on the subject, as it would, perhaps, be impossible to convince the one party of their want of taste, or the other of their want of refined feeling. I believe, however, that either party would readily acknowledge, that if Mr. Nicholson possessed M. Drouët's style and articulation, or M. Drouët Mr. Nicholson's tone and expression, they would each of them be much benefited by the acquisition.

The fault attributed to M. Drouët was, that he was deficient in volume of tone and in expression, the very qualities which Mr. Nicholson excelled in. I do, however, think that he was, in this instance, very severely criticised; for his tone, though certainly not large, was by no means

of that weak nature which could bring a charge against him for the want of it. The amazing and transcendent brilliance, too, of its quality, one would imagine, might abundantly recompense for the absence of greater volume; and, with respect to his expression, I firmly believe, that those who made the accusation against him when he first arrived in this country, were quite ashamed to repeat it when they had a better opportunity of hearing him oftener. His expression is one of his very highest beauties; it has nothing of mawkishness, or of affectation, or of effort in it; it is chaste, appropriate, and always judicious and classical, with no straining after effect; it evidently springs from a mind and soul which glow with fervor and enthusiasm. It was as good as a score of lessons to hear him publicly perform a concerto and such concertos too? rich with images, flowing with the most exquisite melody, and passages of execution at once bright, pure, and exhilarating. Nothing can exceed the pure and refined taste with which he has written his concertos. See the one which he has dedicated to Madame Catalani; and let the amateur compare other music with it, and he will not be long in discovering to which he will give a decided preference.

But the great objection which has been made to M. Drouët's music is, that its difficulty baffles the execution of the amateur. Now this objection might have done pretty well at the time he first arrived in England, when his system was not known; but will it be upholden now, when his very style and articulation are taught from the commencement of the learning of the pupil?

I can confidently speak from experience, that if the pupil commence with his system and style of playing, it is not a jot more difficult than the common method of the old masters. It is in the altering and eradicating of a bad and clumsy style that the principal difficulty lies—not in the formation of it, which can as easily be moulded to one form as another. And the great difference of pleasure in the study is almost incalculable, because the mind is taught almost imperceptibly to grasp at, and trample down, difficulties which, in the old method, seemed not only formidable, but insurmountable.

Nearly the whole of M. Drouët's music, his trios, duets, and solos, are complete studies. There is scarcely a *bar*, particularly in his concertos, which has not a meaning and a motive.

The piece which he has dedicated to the King of Prussia is of this description. It commences in his usual brilliant and exhilarating style, and the introductory melodies breathe the very soul of elegance and pathos. The *adagio* of this piece should be practised not only until it is got profoundly by heart, but till the performer discovers the meaning and motive of the author. The *rondo* is graceful and flowing, and contains a beautiful study for the niceties and technicalities of the instrument.

M. Drouët has also written a great number of trios and duets, nearly the whole of which are well composed, and of excellent practice.

I have before spoken of his inimitable variations on "God Save the King." The next in celebrity, of this description, is "Robin Adair," which is of equal, or, perhaps, of greater difficulty. The whole of the variations are composed with much skill and judgment; and the greatest beauty of them is the well-defined air, which, to the ear, is never lost sight of for a single instant. The same observations will equally apply to "Rule Britannia," "Gramachree," and most of the other popular airs which he has varied. He has also written variations to Rossini's beautiful song, "Di tanti palpiti,"

and has given at full length the fine recitative. The beauty of these variations is very striking; and it has the advantage of being very simple and easy. I would recommend the amateur who is tolerably far advanced on the instrument to make a trial of this pleasant *bagatelle*. It has also a well-written piano-forte accompaniment. It is only the amateurs who have studied the compositions of this great master who know and can fully appreciate his highest beauties; for if they are performed in a clumsy style, and with an awkward articulation, it destroys the whole of their elegance and effect.

The grace and ease with which the author himself played them ought to be taken as a model of perfection. There was no difficulty in correctly placing the lip to the flute, for the instrument appeared to disengage the music the instant it was placed there. No disagreeable preludes, or twisting the flute backwards and forwards, to obtain a right embouchure,—no lifting the eyebrows, or awkward position of the elbows—no mawkish affectation, or straining after effect,—but a tone produced without the slightest difficulty, and a position at once easy and elegant.

I do not think, however, that M. Drouët's performance was as effective in a large room as Mr. Nicholson's; and this may be mainly attributed to the powerful tone of the latter gentleman. There can be no question of the superiority of M. Drouët in point of style and articulation; and whether Mr. Nicholson's expression and tone will compensate for his inferiority in these respects, have been much disputed. M. Drouët had not, however, the same quantity of tone as this gentleman, although the quality may be pronounced superior. It was in a room of moderate dimensions, where the most delicate inflexions of tone and expression could be heard, that M. Drouët not only surprised his audience with his astonishing execution, but made them feel the witchery and power of his pathos in music. It went immediately to the heart; and I think there is scarcely a person who had an opportunity of hearing him in private, but will attest, to their full extent, the truth of these observations.

It is said, but I know not with what truth, that M. Drouët's usual time for study was eight hours a-day; and this he continued, without intermission, for a number of years. He is reported to have been so fond of his instrument, that he usually played an hour or two in bed every morning before he rose.

As a musician and performer, in his peculiar style, no man has ever equalled him: nor is it going too far to say, that unless a performer be endowed with a great share of genius for the instrument, he will never approach to any thing like the perfection of M. Drouët.

For the "American Musical Journal."

ON THE FLUTE.—No. 2.

AMATEURS of the flute have often been perplexed, respecting the choice of an instrument, the maker, the wood, &c. &c., and many consider it immaterial; but if amateurs studying the instrument were to be more particular in their choice of flutes, by consulting experienced persons, they might save themselves much trouble and accelerate their progress. There are flutes by makers, who, not being performers themselves, choose inferior models or patterns, the object being, sometimes, more to sell than to endeavor to gain a reputation for instruments free in their tone, and tuned agreeably in the keys mostly in requisition, so that the amateur may perform in the difficult keys without

coaxing this or that particular note with the view of correcting the intonation. Flutes are made of cocoa, box, ebony, ivory, glass, and I have seen some made from peculiar fancy woods from South America, West Indies, &c., the preference for which depends upon fancy and circumstances; orchestral performers in general prefer cocoa, from the brilliant nature of its tone; this wood being heavier than box, and the grain closer, (though not so even) causes its vibration to be more intense, and suitable for the orchestra. Box wood flutes, I think, possess more of the valuable qualities which belong to the nature of the instrument, than cocoa, or any other wood; their prevailing character being mellowness and great purity of tone, (I speak of the best flutes) and are more susceptible of high finish in the hands of a master, but they are heard to most advantage in "chamber music." Ebony flutes are very sweet, but the tone partakes of the spongy nature of the wood, (which having a tendency to split,) they are not so extensively manufactured as the cocoa, and to use a professional phrase, ebony does not "carry" or "tell" in concert to such advantage as cocoa. Glass and ivory flutes are certainly very beautiful in appearance, but their being little used by professors, is a sufficient acknowledgment of their inefficiency, and they are devoid of that quality of tone which should characterize the "mellifluous flute;" the ivory flute, possessing a hard, inflexible quality of tone, and that of glass having a piercing and ringing effect.

With regard to ivory heads to flutes, I beg to assert that they are absolutely useless, and in no wise improving to the tone, and the sooner they are discarded the better; it is a nonsensical piece of mummery. How can the nature of the sound of a particular wood be preserved, and its quality of tone improved, by adding a joint which possesses a totally distinct character of vibration? for it is well known that every kind of wood possesses a peculiarity of tone when vibrated upon, according to the density or specific gravity of the material; one might as well draw a bow across a string made of catgut and wire interwoven, or on a violin with a brass back to it; let those, who are disposed to think correctly on the subject, make a few experiments on a good instrument, and I have not the least doubt of their coming to this same conclusion, which has cost me much expense and experiment; I have one consolation, however, in knowing that Mr. Rudall of London, flute manufacturer, is of the same opinion. I believe these remarks may surprise some of the lovers of ivory joints; but I shall be glad to hear of any good philosophical reason which may subvert my simple argument against ivory heads. As to metallic lining for the head-joint, it is a necessary "evil" for want of improvement, and flutes will still be better in their tone when some mode shall be devised which will preserve the flute in its entire union of the same material throughout. Monzani's construction is the best; but there is yet some improvement, which I consider the present structure of flutes susceptible of.

Mr. Nicholson uses the cocoa flute, and Mr. Rudall box-wood, (both gentlemen residing in London;) the former is distinguished for his majestic power of tone, and brilliant execution, and is surprisingly effective in the performance of chromatic runs with which his compositions abound; the latter gentleman possesses the most delicate and refined polish of tone and superlative neatness and finish in execution, added to classical taste and variety in expression; in the former we have the imposing, martial grandeur of effect; in the latter we have the delightful ethereal notes of the serenade which a nightingale would listen to. As this gentleman, Mr. R., is not generally known in this hemi-

sphere as an accomplished performer, I trust I may be excused in acquainting amateurs generally with the quality of his performance. Mr. R. is celebrated for his beautiful extemporaneous preludes and variety of coloring; he does not fly to particular parts of his instrument to produce "effect," nor to any powerful or stentorian notes—he disdains all trickery which is the subterfuge of the vulgar; to hear him perform, you would not imagine that the current of his breath was mechanically directed against a mere piece of wood, but an internal stream of pellucid tone.

I hope I have, in the above remarks, sufficiently shown, that the choice of a good instrument is of material consequence to a performer who is desirous of preserving or acquiring a reputation for tone, &c.; for, after all, this is the requisite which assists the artist in coloring his canvass; for his depth he must have power, and for the delicate tints of distance embrochure must assist; and the closer we appeal to nature for our effect, the more admirers shall we find among the intellectual; but should the effect be artificial or imitative, those minds may be imposed upon who possess no soul to detect the imposition, and the *imitative* performer will be passed by, unnoticed by those who are fortunate in possessing capacity to appreciate.

FLUTE.

[The following observations are from F. Hunten's work on the piano-forte, which we noticed in our last number. They are well worthy the attention of every young pianist.]

ADVICE ON THE BEST METHOD OF STUDY.

THE scholar who really wishes to improve, must devote at least three hours a day to practice; I do not say that they should be in succession, on the contrary, let them be at different times of the day, and so divided that the interval may give time to rest the fingers and divert the mind, labour without interruption, finishes by fatiguing the hands, losing the interest, and at last discouraging the pupil.

The first hour ought to be devoted to exercising the fingers with the gamuts; the other two to lessons chosen by the teacher according to the capacity of the scholar.

The young pianist must never lose sight of what I already observed about the time; it is necessary that from the very beginning he should count every bar aloud and equally and giving to each note its just value.

Pianists are sometimes led to hurry in slow movements, from the insufficiency of their instrument to sustain the note its full length; but they must guard against this habit (which is of serious consequence) by not leaving the key till the full value of the note is expired, even though the sound has ceased to be heard. It is essential to conform to this rule, particularly in music of several parts, where as I have said before the hand is burdened with different notes. To avoid this defect the pupil must not fall into the opposite excess, and leave the finger on the key longer than necessary whilst the others strike the notes that follow. I recommend them to practise with care the first studies for the fingers, placed at the beginning of this work.

In agitated passages, Crescendos, at the end of a gamut, a rapid turn; and generally even at the end of short melodies, the scholar is always inclined to hurry the movement. This kind of defect not only weakens the hand, but causes interruptions which mortify the performer, and distress the hearer.

To prevent this, keep the fingers back in such passages. The scholar should always study a new piece in a mode-

rate measure that he may rigidly follow the time and notice the signs accidental or necessary which serve to indicate the accents or the measures, such as the staccatos, the mezzo staccatos, the slurs, the pianos, the rinforzandos, the diminuendos, &c. &c. &c.

To obtain a greater equality and a perfect whole in passages requiring the co-operation of both hands, it is necessary to exercise them separately, the left hand particularly being the weakest.

Many young pianists imagine that they hasten their improvement by choosing pieces above their abilities; they are grossly mistaken: by that means they lose in a moment their previous good habits, they enervate the hand, and finish by destroying their taste and execution; always choose your pieces according to your capacity, beware of fashionable music, where difficulties are heaped together with puerile affectation. I do not, however, advise to work with timidity, and piece by piece. No, I would have freedom in study as in execution, and divide as little as possible. The last rule has, however, numerous exceptions, to which it is necessary to submit; often pieces apparently the most easy present some kind of particular difficulty, either in the fingering or in the time; these are the passages the scholar ought to study with care, and even learn by heart, because it is not by studying at different times what was easy at first sight that he can improve and execute with smoothness. A perfect knowledge of the instrument must be acquired before attempting to play by heart; after a while this rule may be deviated from.

That a piece may be understood by the audience, the performer must understand it himself, he must catch the character of it, he must enter into the composer's meaning and give to it the suitable expression.

Do not think, as certain persons do, that the word expression means an impassioned languishing style, where the eyes, the elbows, and the body are brought in play; nothing is more ridiculous than this mania of playing with feeling. To play with expression is nothing more than to give to each passage its proper meaning; and as this meaning may be by turns, light or gloomy, animated or dull, regular or flurried, sometimes even harsh and discordant, yet the performer ought to produce with skill these different shades to produce a sweet and pleasing melody. The composer may think proper to introduce it by harsh chords and wild airs to heighten the splendor of a brilliant idea, he may enclose it in a plain and simple frame; one single mistake in works of this kind would destroy the greatest beauties and render them unintelligible even to those who have admired them the most.

ESSENTIAL ADVICE.

Before beginning any piece of music whatever, the performer must never fail to ask himself the three following questions: 1st, In what key am I going to play? that is to say, how many flats or sharps in the key? 2d. What kind of time is it? 3d. What is the movement?

To the Editor of the "Musical Journal."

STATE OF MUSIC IN PHILADELPHIA.

SIR,—As it corresponds with the design of your publication to record the rise and progress of music in the various cities of the Union, I send you some remarks upon it as it exists in Philadelphia, including brief and hasty sketches of the different musical societies, and more particularly their operations during the past season.

VOL. I.

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I. THE MUSICAL FUND SOCIETY was instituted February 29, 1820, and obtained its charter February 22, 1823. The second section of its act of incorporation, says: "*That the essential objects of the said corporation shall be the relief of decayed musicians, and their families, and the cultivation of skill and diffusion of taste in music.*"

The first part of this section has been faithfully observed. Several old musicians have been supported out of the funds of the Society, not as an act of charity, but as their due,—they having contributed to increase that fund by their talents and exertions—and the families of those who have gone to a better world, have inherited a fair weekly allowance.

What shall we say of the latter part of it? Indeed we very much regret to state that, for the last four or five years little or nothing has been done "for the cultivation of skill and diffusion of taste in music." What can be the cause of this unjustifiable neglect? Is it for want of pecuniary means? the Society holds, in cash and property, some twenty thousand dollars. Is it for want of support? the subscription list is tolerably numerous, and the concerts have always been well attended. Is it for want of talent? as far as we know, no city in the Union can boast of an assemblage of more highly competent musicians; and the fact of the Society having elected for its directors of music, Messrs. Hupfeld, Meignen, Hommann, Reinhart, Loud, Cross, Huttner, Fiot, Darley, Standbridge, Desilver, and Smith, is a sufficient proof of this assertion. Is it for want of a competent head? we beg leave to abstain from answering this question, leaving it to the better decision of the directors. Let us then probe the wound at once, mention its present state, and prescribe for its cure; and we would feel happy, should it be healed by means of our humble prescription, without leaving a cicatrice.

This Society had formerly frequent practisings punctually attended, not only by the professional members, but also by a number of excellent and enthusiastic amateurs, and to which the non-performing members had free access. They were held at regular periods of short intervals, and every member, either professor, amateur, or auditor, looked forward to the appointed evening as one affording the greatest enjoyment. Oftentimes has one single overture or symphony been the object of several rehearsals; nay, a mere fragment has often been the theme of a whole evening.

Times and men have changed. Some have grown old; others have lost that energetic fire which is the main-spring of perfection in the fine arts; neglect has succeeded to punctuality; non-performing members have been deprived of the privilege of attending one half of the practisings; rehearsals were so irregularly held that many amateurs became dispirited and withdrew; overtures or symphonies were rehearsed only once or twice, without any effectual observations, except that the unvaried words "*once more*" have often been noticed as the only corrective for mistakes, which, for want of better system, were repeated at the public performances.

However, three tolerably good concerts were given last winter by this Society. The board of managers had secured Miss Watson's assistance for the two first, and Haydn's oratorio of the Seasons was produced at the last concert. The unity of conception which distinguishes this great work was sadly marred by an injudicious curtailment; to say that the time requisite for its entire performance would be too long, affords no excuse for this proceeding. In many instances the absence of Haydn's masterly connections between the different pieces was strongly felt.

The orchestra was full, but not as efficient as might have been anticipated; the wind instruments were sometimes out of tune; many dragging notes were heard among the stringed instruments; and the changes of movement were so undecided that the first measures of several pieces were a complete confusion. The *pianos* were a great deal too loud; it is true that, by way of expressing the musical shades, the *fortes* were very much resembling noise. All this might have been avoided by a sufficient number of rehearsals, punctually attended and minutely conducted.

The vocal performance was good; the choruses well sustained; and, as no star had been engaged, the managers and the conductors deserve credit for having so well succeeded in producing this difficult composition with the internal means of their Society. However, we think proper to remind certain singers that oratorios are to be sung in a chaste style, and entirely devoid of long and unmeaning cadences; particularly in recitatives.

The instrumental conductor was Mr. Hupfeld,* Mr. Cross led the vocal department, and Mr. Thomas Loud presided at the pianoforte.

We sincerely hope that the directors of music will, in future, adopt such means as to enable them not only to check the present state of decadency of so useful a Society, but also to promote and encourage the art. Let them have frequent practisings with privilege of access to every member, and they will soon see the amateurs resume their places among them; let them rehearse overtures, symphonies, or whatever they have selected, until they be perfect; but above all, let them listen to the observations and advice of one another when the object of these is the welfare of their Society; and, with the material they possess, they will soon rival any orchestra in this country, not excepting the Italian or the French.

We had just expressed our wishes to see the Musical Fund Society doing something for the encouragement of original compositions, when we received your number for July, in which two gold medals are offered by this Society, viz. one for the best overture for full orchestra; the other for the best vocal quartette. This is a step for which this Society deserves credit, although it is but in imitation of some others, of one of which we shall speak hereafter.

II. THE SACRED MUSIC SOCIETY has passed through three seasons; but we must confess that no improvement is visible in its performances from the first to the last. The Society is certainly useful and well designed; but here it is generally acknowledged that its directors undertake more than they can possibly accomplish.

They have attempted to produce Haydn's Seasons, and the result was such that the small number of connoisseurs present, admit that this Society was not quite *seasoned* enough for such an arduous task. However, the vocal performance would have been tolerable, had they not been destroyed by the accompaniments which were really below criticism.

Several other concerts of this Society consisted wholly of miscellaneous pieces, and gave more satisfaction. At their last was performed for the first time in this country, an excellent though not difficult composition, an ode styled *The Transient and the Eternal*, translated from the Ger-

* You have been misinformed in the report that the performance above related was conducted by Mr. Benjamin Carr, as inserted in No. 7 of the Musical Journal. Mr. Carr died about four years ago, and the Musical Fund Society feels, even now, the irreparable loss of that talented gentleman.

[We cannot imagine how we happened to commit so great a blunder, as we were *present* at the performance and *saw* Mr. Hupfeld leading.—Ed.]

man. The music, by A. Romberg, had some justice done to its character. This composition contains many fresh and flowing melodies; and though not written in a very strict sacred style, yet it has a kind of solemn plainness which suits every ear, either uneducated or learned. The chorus, which comes in at intervals, is very effective, and shows what true genius can do, even without the intricacies of fugue, although it contains several well designed imitations, which, with the author's talent, might have been excellent subjects for this highly scientific style of composition.

We would advise this Society always to select such pieces, which, being within the scope of their powers, would insure their future success. It is highly advisable for them to improve their orchestra, or discard the idea of performing overtures. At their last concert, the two overtures were anything but music.

The instrumental conductor is Mr. H. Knauff; the vocal, Mr. D. Williams.

III. THE GLEE ASSOCIATION is composed of amateurs. None but members are admitted; and as we have been occasionally favoured with a ticket, we gratefully acknowledge the pleasure we have experienced from their performances. There we have heard some standard glees given with precision and spirit; as well as trios, duets and ballads, which perhaps required more proficiency, but were nevertheless highly acceptable, more especially as some fair ladies graced the entertainment, and delighted their friends with their dulcet voices.

We have learnt with regret that the Glee Association will dissolve after the next season. Such societies ought to be sustained, for they materially improve every social circle by establishing a close intimacy between performers and auditors. It is needless here to enumerate the *moral* benefits that many of our young men have derived from such associations. We therefore hope that this Society will still continue in its elegant and useful career.

IV. THE PHILHARMONIC SOCIETY comes last, not as the least, but as the youngest. This Society, chiefly composed of amateurs, was formed last year under the direction of Messrs. Meignen, Cross, Darley, and Standbridge, gentlemen perfectly qualified for this undertaking. The first prospectus issued by this Society was, in substance, that every opportunity would be afforded for the cultivation and encouragement of native talent.

In accordance with the patriotic designs of the Society, the directors, immediately after its formation, offered premiums for composition. This might be said to have given an impetus to, and created a peculiar interest for, musical composition, in as much as it was unprecedented in Philadelphia.

Several pieces were sent for competition. The first prize was given by the able committee of award to Mr. C. E. Horn, for a classic composition entitled *Forest Music*. The second prizes were adjudged to two pieces next in order of merit; one to a quintette, "Let us drain the nectar'd bowl," by Mr. W. H. W. Darley, and the other to the glee "Mariner's roam," by Mr. B. Cross, both of Philadelphia, and pupils of Mr. Meignen in composition. In the course of the season, a medal was presented to a young amateur, also a pupil of Mr. Meignen, as a tribute of respect for two beautiful overtures for full orchestra, that he had composed expressly for the Society. The first of these is of a very excellent conception; its melodies are extremely happy; ingenious imitations are thrown into *development*: we particularly noticed a very effective *crescendo*, the beauty of which was exceedingly well managed by the orchestra.

The instrumentation is well varied throughout, and displays no small knowledge of that important, difficult, and intangible part of composition. We cannot afford a faithful account of the other overture; for, although we could designate some fine harmonic combinations, its performance was so very defective that we were not able to appreciate it fully.

It is quite refreshing, amid the thousands in this country devoted to pursuits strictly utilitarian, to find one, not belonging to the profession, attaining a competent theoretical knowledge of one of the most difficult and abstruse sciences, and making that knowledge subservient to the production of original compositions. From the evidence of intrinsic merit and musical erudition which these compositions evince, we may safely anticipate having still higher productions from the source.

At the first concert, the prize glee was received with the applause and enthusiasm commensurate with its great musical merit. Among the new compositions subsequently given was Mr. Darley's quintette. It was indifferently executed, and therefore did not produce much effect. Its conception is good; its harmony pure; and it contains much double counterpoint; but still it has a kind of scientific stiffness which evinces a want of experience. Young composers ought to be aware that, though science is to be the groundwork of their themes, yet its aridity must be concealed under the flowers of genius. Mr. Cross' glee, also performed, is a very pleasing composition, with flowing melodies, perfect harmony, and pretty imitations. It was well sung, and deservedly applauded. A lively bacchanalian, by Mr. Darley, gave general delight. The New-York prize glee by Mr. Horn, and the prize quintette, by Mr. Meignen, both composed for the amateur club, *The Glee*, of that city, were given in a handsome style, and were warmly applauded.

The Philharmonic Society having so far redeemed its pledge with regard to original compositions, were equally successful in producing pupils as performers. In noticing the amateurs who lent their aid to promote the objects of the Society, our limited space will prevent us from bestowing on them that particular individual mention which they deserve; but we are not the less desirous of awarding them ample justice.

Among them we may notice a small lad, apparently twelve or thirteen years of age, until his appearance unknown as an amateur. We are not able to state under whom he studied. He sung the cavatina, *Di piacer*, in a style not to be surpassed in this country. As we have heard in Europe the best singers in this aria, we are enabled to compare; and our opinion of this child remains unimpaired. His voice is a soprano of great power, perfect clearness and vast compass; his *portamento*, gliding, swelling, and intonation were perfect; his execution of florid passages distinct and brilliant; added to this he displayed a perfect knowledge of his authors, both poet and composer; and he threw intense passion and feeling into his style. Subsequently he repeated this aria to a house crowded to overflowing, and sang another, the title of which we do not call to mind, of a character entirely opposite to his first, and to which he did equal justice. In the amateur circles there was but one opinion about his musical conception and vocal powers. We believe all who heard him will respond to this tribute paid to him.

The first young lady who came forward, a pupil of Mr. Darley, played Moschelles' *Recollections of Scotland*. We cannot say that her performance was good, for she was evidently struggling against the tormenting monster fear. She

should make another attempt next season; and as she possess already a very proficient knowledge of her instrument, she will soon overcome those nervous sensations attendant on a first attempt.

At other concerts appeared a young pupil of Mr. Meignen, of about ten or eleven years of age. She first played Herz's variations on *Non più mesta*, and subsequently those on *Anna Bolena*. The neatness of her execution, her self-possession before a large audience of about fifteen hundred persons, and the musical taste with which she performed these difficult pieces, gave the greatest pleasure. It was not the least surprising feature of her playing, that one of such a tender age had sufficient physical power to be distinctly heard in such an immense room as the saloon of the Musical Fund Hall.

A young lady, announced as a pupil of Mr. Plich, although we have heard that several others had higher claims to that however, performed on the piano Herz's difficult variations on *La Parisienne*, in a style so perfect that it scarcely left the auditors any thing further to desire. She possesses all the requisites toward making a great performer.

Another young lady, of about eleven years of age, played with Mr. Standbridge, her teacher, a duet, variations by Huten. Mr. Standbridge deserves all credit; his young pupil is in a fair way to become an excellent performer.

One of the brightest gems of the concerts was Miss Darcy. If we take the liberty to mention her name, it is because she is just entering the profession. Her *début* was in a duet with Mr. Reinhart, her teacher, Herz and Lafont's variations on *L'enfant du régiment*, for piano and violin. The brilliancy of her execution is seldom attained; the graceful ease with which she performed the most difficult passages disclosed at once the result of a sound school. Mr. Reinhart, who long before had established his superiority as a violinist, not only maintained it on this occasion, but also gave proofs of his ability as a teacher. Miss Darcy's next performance was on an air from the Swiss Family. Of this we need only say that the severest critic would have found it perfect in every respect.

We observed with pleasure that many professional gentlemen of high standing repeatedly lent their valuable aid to this infant Society, either as solo players, or to the orchestra. We particularly noticed Messrs. Hupfeld, Reinhart, Plich, Taylor, Huttner, Fiot, Schmitz, Hausmann, Hanna and others. In aiding a Society designed to promote the most enchanting of the fine arts, these gentlemen have deserved high commendation.

The interest of these concerts was heightened by two fair vocalists. To one of them, who sang but seldom, nature has been bountiful in giving a fine voice. It is only necessary for science to lend her full aid to produce the most satisfactory results. We cannot refrain from paying a passing tribute to the memory of the other lady, Miss Caroline Gourlay, now no more. She was a professional lady whose amiableness and social virtues were appreciated by all. Those who had the happiness of being acquainted with her, either in her private or professional character, deeply feel her loss; and acknowledge that her mournful demise has caused a blank that may long remain to be filled up.

The performing members have decided that the first concert of the approaching season shall be given for the benefit of the mother of this deceased lady.

The orchestra of this Society promises to become one of high order. The amateurs are remarkable for their assiduity; in rehearsing, when needful, we observed, the few times we were present, they repeated the same passages fre-

quently until some tolerable precision was obtained. Indeed only by constant repetition of difficulties can a perfect *ensemble* be had. Among the overtures may be particularized *Le chasse du Jeune Henri*, *Jeane de Paris*, *La Gazza*, *Fra Diavolo* *Masaniello*, and an original production, as being exceedingly well performed. A species of fatality attended the instrumental performances of the final concert: the overtures were very badly performed.

The able leader, Mr. Meignen, merits all encomiums. His great scientific acquirements have enabled him to impart a knowledge of all the rules which tend to make the accomplished theoretical musician, and thereby raise the standard of excellence and elevate the art and its professors.

We perceive that this Society offers several premiums for compositions; from the inducements they present we may augur the happiest results.

In endeavoring to give a sketch of the Philadelphia musical societies, we have unintentionally exceeded our proposed limits; but if we have succeeded in throwing out some hints for the advancement of the divine art, and in giving our mite of praise to those who deserve honorable mention, we shall not consider the space devoted to this article wholly misapplied.

HISTORICAL SKETCH OF THE NEW YORK SACRED MUSIC SOCIETY.

Continued from page 207.

AT this time (1825) the music practised by the Society consisted of a few of Chapel's anthems, and of the collection of Anthems, &c., published by Mr. Samuel Dyer. Some instrumental performers regularly attended the meetings, say two or three violins, a violoncello or two, a couple of flutes and as many clarionets. These constituted about the strength of the instrumental orchestra; and played from the voice parts; there not being a page of accompaniment belonging to the Society. About this period a desire began to manifest itself among some of the members, to aim at a higher order of music than the Society had yet attempted, but this was confined to rather a small number; the majority regarded the society meetings as a pleasant place in which to pass an evening, to see their friends and hear a little music; they cared little about the honor of performing the masterpieces of Handel, Haydn, and Mozart. But a few of a different mould were indefatigable in their endeavors to infuse a contrary spirit, and they succeeded in sowing those seeds, the fruits of which has been since reaped in a series of the most splendid musical performances that has been witnessed on this side the Atlantic. The season of 1825-26 was not marked by any event of particular importance. The Society continued to gradually increase in numbers, and pursued its regular course of practice on Monday evenings. During the winter there was a series of minor concerts given in the Society's room, called monthly exercises. They consisted of selections of both sacred and secular music; a part of the concert being appropriated to each species. On the 15th of May, 1826, a public concert was given in the Central Presbyterian Church in Broome-street, for mutual benefit. At this there were no singers of any great note, but the orchestra consisted of twelve instruments, which was duly carded in the advertisements. On the 1st of May the Society left their room in Broadway; when the church in Provost-street again served it as a temporary place of meeting.

The meetings continued to be held in this church until the school room at the corner of Duane and William streets

being engaged for this purpose, the Society removed thereto in the beginning of August. In the fall the monthly exercises were resumed; and in December another public concert was given in the church in Provost-streets for the benefit of the Church.

In the early part of the year 1827, an event took place which had the most important influence upon the future course of the Society, and had the effect of at once advancing it to a position to which, in the ordinary course of its progress, it might have taken it years to attain. In the winter of 1826-27 the sympathies of our citizens were deeply excited in behalf of the suffering and heroic Greeks. Benefits at the theatres, grand balls, fetes, &c., were resorted to procure funds for the purpose of transmitting to them the necessities of life and implements of war, to enable them to continue their heroic struggle against oppression and vassalage.

The members of this Society were sharers in the general sympathy, and they were anxious to assist the cause that, at the time, had taken entire possession of the public mind. The most obvious method of doing this, was to give a grand concert; one that should be sufficiently imposing to attract public attention, and entirely outdo their former efforts.

This, in the then state of the Society, was a bold and hazardous undertaking. The concerts hitherto had been mere minor affairs. The compositions of the great masters were as yet entirely unattempted. The Society was entirely without appropriate music; and, if it had possessed it, its members generally were without experience as to the proper manner of its performance. These were considerations to deter its officers from so important an undertaking as that of getting up a concert to consist of the works of the great masters, and to be performed, as was most probable, before the fashion of the city. On the other hand, independently of the feeling for the Greeks, the zealous members of the Society saw here an excellent opportunity of bringing it into public notice; and they felt a just confidence in its capability of performing its part creditably, and recollecting the saying of Shakspeare, that

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune,"

they resolved to run the hazard of the die.

The board of managers offered their services to the Greek general committee, which were accepted, and the promise of active co-operation tendered to render the concert as attractive as possible.

Madame Malibran Garcia was then residing in the city, whither she had come with the operatic troupe brought to this country by her father in 1825, and was a great favorite with the public. She was applied to to sing, which she at once volunteered to do. Several other singers and performers were applied to in a similar manner, nearly all of whom volunteered their services. Application was also made to Bishop Hobart for the use of St. Paul's Chapel, which, with the urbanity and public spirit which marked his character, he granted.

These portions of the preliminary arrangements being made, the task of getting up the concert was undertaken with spirit and animation. A few fine choruses were selected, and the members were indefatigable in their attendance at rehearsals, under the direction of Messrs. Cole and Birch. Three nights in the week were for some time devoted for this purpose; different parts meeting on different evenings. These meetings were often held at private houses, and were punctually attended by the females who, in many instances, had to walk long distances in the

very worst of weather, for the purpose. The necessary preparations being completed, the oratorio took place agreeably to the following announcement, which we take from the bills printed on the occasion.

ORATORIO FOR THE BENEFIT OF THE GREEKS, by the *New-York Sacred Music Society*, on Wednesday evening, February 28, 1827.

Conductors, *T. Birch and I. P. Cole*.—Leader, *W. Taylor*.—Organist, *W. Blondell*.

Principal singers, *Signorina Garcia, Mrs. Hackett, Mrs. Sharpe, Mrs. Blake, Mr. Keene, and Mr. Howard*.

PART I

Overture, Jomelli.
Chorus, "Arise ye people," Marcello's Hymn.
Song—Mr. Howard—"Sound an alarm," Handel.
Recitative } Mrs. Blake. } Comfort ye, Handel.
and air. } Every Valley, Handel.
Air—Mrs. Sharpe—"My song shall be of Mercy," Kent.
Grand Chorus, "Hallelujah to the Father"—*M. Olives*, Beethoven.

PART II

Overture—Artaxerxes, Arne.
Chorus, "Awake to sounds of glory," Mozart.
Recit. and air—Mrs. Hackett—"Sound the Trumpet," Himmel.
Air—Mr. Howard—"Sin not, O King," Handel.
Song—Mr. Keene—"Lord, remember David," Handel.
Recit. and air—Signorina Garcia, accompanied on the organ by P. K. Moran—"Angels ever bright and fair," Handel.
Grand Chorus, "Hallelujah"—*Messiah*, Handel.

The orchestra consisted of 27 instruments, and the chorus of about 60 persons. So much pains had been taken with the choruses, that they were performed in a very creditable manner. The solo singers were the best the city afforded at the time, and all performed their parts respectably. Signorina Garcia was the great attraction of the evening. During the performance of her song, so silent was the audience that not even a whisper was to be heard. She performed it beautifully as a matter of course, although the admirers of the simplicity of Handel had to regret the introduction of so much ornament. She was "clad in robes of virgin white," and at the words "Take, O take me to your care," she raised her hands and eyes in an imploring attitude to Heaven, in so dramatic and touching a manner as to electrify the audience and to call down a universal burst of approbation; a very unusual occurrence in a church in this country. A large audience attended, notwithstanding very unfavorable weather; and the gross receipts amounted to \$867. The nett proceeds paid into the Greek fund amounted to \$590.

The aid to the Greeks was but one of the advantages flowing from this performance. Its moral effect and influence, in giving an increased confidence and stimulus to the members of the Society to persevere in aiming at greater excellence; and the taste excited among the audience for similar performances, were far more important consequences in a musical point of view. From this period the history of the progress of the higher species of sacred music in this city, is identified with the history of this Society. The Handel and Haydn pursued a short but brilliant career, and had ceased to be. The Choral, which succeeded to that Society, but had never equalled it, was now on the eve of dissolution, and shortly after this dissolved, which left this Society in undisputed possession of the field. And thus the church choir that had parted in pique, became in the short space of four years, the leading Sacred Music Society of the city.

FOREIGN MUSICAL REPORT.

GOTHA.

On the 22nd of December the Musical Union of this place gave Haydn's *Creation*. Waiving all criticism on the performance, the attempt was praiseworthy, and deserving the warmest encouragement.

BRESLAU.

On the 6th of December Haydn's *Seasons* was performed for the benefit of a charity, under the direction of the musical director, Mosevin, and was well received. Marschner's and Devrient's *Hans Keiling* has been represented with success on our stage.

M'UNICH.

The first of the three subscription concerts took place on the 1st of November. Beethoven's grand symphony, with the concluding chorus for Schiller's ode "*To Joy*," was admirably performed by 200 performers. The solos were by the female singers, Fuchs and Pellegrini, and MM. Bayer and Lenz. M. Horn, by his execution of one of Spohr's concertos for the violin, met with the most deserved approbation. Mlle. V. Hasselt, in Pacini's grand scena and aria with chorus, received the most enthusiastic applause, and was called for tumultuously. The concert ended with a grand chorus from Meyerbeer's *God and Nature*. The room was crowded.

Mlle. Pixis, the daughter of the celebrated Parisian pianist and composer, has delighted the inhabitants of this place by her pure and genuine style of singing.

A most brilliant concert took place on the 5th of January, given by the family Kotski. These young musicians met with great encouragement. The concert was attended by the Royal Family.

WARSAW.

On the 23d of October Haydn's *Creation* was performed by a Musical Union for the first time, and in the Polish language.

LEIPZIG.

On the 7th of December died M. Schunke, who, as a pianist, has enjoyed a twenty years distinguished reputation. He was remarkable for the solidity of his style; and always met with the approbation and attention which his merits, both as a performer and a composer, so richly deserved.

HALLE.

The Thuringian Musical Festival Society has opened a subscription to build an imitation of Westminster Abbey, which is to contain a monument of Handel, who, as is well known, was born at this place.

FRANKFORT.

The friends of music were delighted on the 12th of December by the excellent performance of the finest parts of Mozart's *Idomeneo*, and some pieces from Cherubini's *Faniska*. *Idomeneo* is inferior to none of the master's operas, in richness of melody: the effect of the choruses is most ravishing, and the recitative of the greatest dramatic truth. The execution was admirable; and M. Scheble, the director of the Cecilian Union, deserves the most grateful acknowledgment for the care he has bestowed in getting up such a performance. M. Schmerzer contributed much to the success of the whole.

Bellini's opera *Norma* was performed here at Christmas, at a great concert, with a double orchestra, and produced an imposing effect. Mad. Fischer-Achten, Mlle. Halbrieter,

MM. Schmetzer and Fischer sang the principal parts. On the 7th of January the opera was brought on the stage for the benefit of M. and Mad. Fischer. Another new opera, from Scribe's *Visite à Bedlam*, composed by M. Rosenhayn, a young musician of this place has been received with favor.

PRESBURG.

A Musical Festival has taken place here, at which 192 members united their efforts to perform Haydn's noble *Creation*. The Church-music Union, which has always shown its predilection for classical compositions, as well as the very correct orchestra, deserve great praise, and the thanks of all who love what is good and beautiful in music.

STUTTGARD.

We have been much gratified by Adolph Schimon, a young pianist, aged 14 years, who came here from Munich. He played twice at the theatre, between the acts. His execution in the performance of the most difficult passages was wonderful, but still more the great ability he displayed in composition. This talent was brought to light at a private theatre, where a song by Uhland, another by Heine, and a canzonet by Metastasio, were performed, all of which the youth had composed, all of a different character, and all adapted to the genius of the poetry.

NAPLES.

Donizetti's latest opera *Buondelmonte* has been produced here without much success. Some pieces were, certainly, effective, as far as concerns the music, but the libretto was intolerable. We have had an opera by Vignozzi, *The Bride*, performed at the *Teatro Fondo*, which was eminently successful; and another at the *Teatro Nuovo* by F. Raninhoph, called *Love and Confusion*, which was decidedly the reverse.

The celebrated pianist, M. Döhler, gave a concert here, and showed that his fame had not been ill-gotten. He met with universal applause; and his portrait has been struck in copper. He departed on the 10th of January for Lucca.

Frezzolini has made no great hit here, although a part in *The New Figaro* was composed expressly for him.

On his Majesty's birth-day (the 26th of January) *Ruggerio*, a new cantata by Curci, was performed at the *Teatro San Carlo*.

VERONA.

On the 28th of November died, aged 76 years, Don Luigi Beltrame, better known among the admirers of church music by the name of *Guido*. Many of his pupils have done credit to his name, and have since united with others in performing a funeral solemnity composed of pieces from his own works.

PIACENZA.

Paganini, on the 10th of December, gave a concert on the very same boards where he almost began his brilliant career. Of course every body was enchanted.

MENTZ.

The celebrated flutist, Dressler, announced a concert. The whole of the musical world were desirous of supporting him; the subscription list was filled. When the public were preparing for the theatre, notice was given that Dressler was unwell. Four days afterwards he was buried. The concert was subsequently given by his widow and five orphan children, and was, as may naturally be supposed, well attended.

TREVES.

A young man, from Cologne, named Bosen, has played

a concerto on the violin, and thereby so astonished the public, that they want to rank him with Paganini.

ROUEN.

The authorities have caused to be inscribed on the house in which Boieldieu was born, the following words, in gold letters: "Boieldieu (François Adrien) was born in this house on the 16th of December, 1776."

LIVORNO.

Mad. Ruiz has appeared here in the *Sonnambula*; and great as were the expectations entertained of Malibran's sister, she surpassed them all. She went through the whole part with immense power and skill, and the applause she met was no more than she deserved. Salva was good in *Elvino*, and the bass, Pro, did his best. The chorus and orchestra ought also to be mentioned with approbation.

LONDON.

KING'S THEATRE.—For the benefit of Signor Lablache, on Thursday, May 14th, an *opera seria*, in three acts, altered by Signor Bidera, from Casimir Delavigne's alteration of Lord Byron's Tragedy, and composed by Donizetti, was produced. Its title is *Marino Faliero*—thus much, therefore, of the noble poet's work remains intact. The following are the characters:

Marino Faliero, the Doge	Signor Lablache
Israel Berlucci, Chief of the Arsenal	Signor Tamburini.
Fernando, Nephew to the Doge	Signor Rubini.
Steno, a young Patrician, one of the Forty	Signor Giubilei.
A Gondolier	Signor Ivanoffi
Elena, Wife of the Doge	Signora Grisi.

The story, as dramatized by Byron, is from the Venetian history, and to be reckoned among the romances of real life: it is ludicrous in its origin, serious in its progress, and tragic in its termination.

Marino Faliero, an elderly gentleman, takes a fancy into his head that a young wife would prove agreeable. He marries accordingly, and, as might have been expected, many jokes are circulated on the occasion. But the old Doge is testy as well as amorous, and sets about punishing a young patrician, *Steno*, for lampooning him. The senate of Venice, however, refuse to condemn one of their own order to death for having too lively and pungent a wit. The old gentleman then becomes furious, and resolves to avenge himself by cutting off, to a man, the forty senators. The plot is discovered, the Doge is seized, together with his confederates, and all are duly executed. But in an opera it is necessary to infuse a little love; accordingly, the Italian adaptor follows the French version, and inspires the Doge's lady, *Elena*, with a very decided passion for *Fernando*, her husband's nephew. The latter, in vindication of the lady's honor, which has been assailed by reports of the *liaison*, propagated by *Steno*, challenges him, and is slain. But now comes a most uncalled-for and cruel piece of candor. The moment before *Faliero* is led to execution, while he may be said to be *in articulo mortis*, his wife confesses to him that his brows have been decorated by something more than the ducal crown; in short, forces on the dying man a knowledge of her intimacy with *Fernando*. He rages,—forgives,—is executed;—*Elena* shrieks and faints,—and the drama ends.

The music of this opera is altogether in the modern Italian style. With a few exceptions, and but few, it is of the most commonplace kind, is therefore easily understood by the *habitués* of the Opera, and, as a moral consequence, is applauded, because it flatters their vanity. There are, nevertheless, some exceptions, and among these, two cho-

rules, which, had justice been done them by the performers, would have produced a powerful effect. But the idea of both may be traced to Meyerbeer's *Crociato in Egitto*. An air and a duet have great merit.

The performance of the principals, namely, Mlle. Grisi, Signori Lablache and Tamburini, is entitled to every praise. So far as acting is concerned, we willingly add to these Signor Rubini, and also admit that he sang, as well as acted, with passion: but such an eternal succession of flourishes, so much of the falsetto, a distressing tremor on every holding note, and a continual alternation of bursts and whispers, are directly opposed to every thing which in our mind, constitutes good singing. But he is *the fashion*.

This opera did not produce a *furor*; and on the following Thursday, being Madlle. G. Grisi's benefit, was succeeded by *I Puritani*, composed by Bellini, of which we shall give an account in our next.—*Sup. Mus. Lib.*

NEW SOUTH WALES.

Yes, reader, do not stare, *New South Wales*! We are about to give you an account of some of the musical doings in Sydney, alias Botany Bay, and a specimen of Australian criticism.

This colony is rapidly rising into importance, and society has assumed there as elsewhere those distinctions which spring from the possession of wealth, talent and political station. In this colony there are many highly respectable families in the employ of the Government, besides others who have voluntarily settled there, and it is to be expected, as a matter of course, that the habits and tastes of the mother country will be transferred to their new abode. Still it is so remotely situated, so seldom heard from, and so long associated in our minds with being the receptacle of every thing vile, that music and musical criticism in such a quarter is quite unexpected.

We give below an account of a couple of concerts which we extract from a Sydney paper.

MR. LEWIS'S CONCERT.

PART I.

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|---|------------|
| 1. Overture to Gustavus, full orchestra, | Auber. |
| 2. Glee, "Three voices. Merrily o'er the bounding sea," | Godbe. |
| 3. Song, "Slowly wears the day, love," Mrs. Child. | |
| 4. Air, variations flute, Mr. Josephson, | Nicholson. |
| 5. Song, "Maid of Judah," Mrs. Taylor, | Sloman. |
| 6. Quintetto, two violins, flute, tenor and violoncello, Messrs. Sippe, Wilson, Josephson, Hay and Lewis, | Romberg. |
| 7. Song, "Fleur du tage," with guitar accompaniment, Mr. Bonner. | Rousseau. |
| 8. Duet, "As it fell upon a day," Mrs. Taylor and Mrs. Ellis. | Bishop. |
| 9. Chorus, "Hail, Smiling Morn," | Bishop. |
| 10. Song, "Awake! awake! my own Love," Mrs. Taylor, | Di Pinna. |
| 11. Overture to Bayerdere, | Auber. |

PART II.

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| 1. Overture, "Fra Diavolo," | Auber. |
| 2. Glee, four voices, "Foresters, sound the Cheerful Horn," | Bishop. |
| 3. Song, "O, Give me but my Arab steed," Mrs. Taylor, | Hodgson. |
| 4. Concerto, Pianoforte, Mr. Josephson, | Duvac. |
| 5. Song, "Bonny breast Knots," by a lady, | |
| 6. Duet, "Sweet in the Woodlands," Mr. Bonner and Mr. Ellis. | |
| 7. Solo, clarinet, Mr. Lewis, | Gambarro. |
| 8. Song, "We Met," Mrs. Child, | Barnet. |
| 9. Glee, "Three voices. "Mynheer Van Dunck," | Bishop. |
| 10. National melody, "Erin Go Bragh," Mrs. Taylor, | Moore. |
| 11. Overture "Guillaume Tell," | Rossini. |
| Finale, "God Save the King." | |
- Tickets 7s. 6d. each to be had at Mr. Ellard's Music Saloon, Hunter-street, &c. &c.

The critic states that "Mr. Lewis' is an admirable military musician, and amid the disappointments we experienced at his concert, we were amused to observe the cool precision with which he conducted the band: that, for a concert, the room is entirely too small; the forms are not covered either with leather or baize, and are as distasteful to the eye as wearisome to set on. "The governor was accommodated with a chair; but we pitied the ladies who had to rest on such hard seats for the space of three hours."

"Mr. Lewis should have engaged some one to trim the lamps every twenty minutes. We could not distinguish a friend from a stranger, nor read the printed lists of the songs.

"With respect to the performances, there was a melodious sort of noise, but no real music. The band being placed under the gallery, the tones were flat and dull, and such as issue from an unbraced drum, or a dry flute which has not been oiled for a long period.

"We shall not find fault with the paucity of violins, and with the music being military; it is unavoidable where the public will not attend in such numbers as to pay for proper concert music, supposing it could be had.

"Nevertheless, the music at our old concerts in Castle-reagh-street, was more concert-like than what we heard on Tuesday night. The overtures and pieces selected by Mr. Edwards, the manager, were probably more appropriate to a concert-room. With respect to the singing, we heard nothing on Tuesday evening equal to Edwards' *Tempest*, or Mr. Jones' simple, unaffected but expressive "*Rose-bud of Summer*." Mrs. Taylor's voice is naturally harsh, and by mismanagement she renders it more so. She attempts the bravura style of singing, in which she does not succeed. The pathetic song "*Erin Go Bragh*," lost its peculiar character as sung by Mrs. Taylor. Mrs. Ellard sings this song with expression, and pleases accordingly. Mrs. Taylor has another great fault. She makes no exertion to pronounce. She does not sing the words; she chimes them, making them all alike. The first London singers are seldom guilty of this fault, by which all the sentiment and incident of the song are lost. Braham enunciates every word as distinctly as if he were speaking, by firmly pronouncing the consonant when it commences a word, and articulating each syllable by pronouncing the vowels distinctly. Mr. Edwards, of this colony does the same, by which even a deteriorated voice is ever interesting to listen to, on account of the expression he infuses into his songs.

Mr. Lewis promised to introduce at his concert all the vocal talent of Sydney. Where were Mrs. Ellard, Mrs. Bird, Mrs. Jones, and Mrs. Boatwright? In lieu of these, Mrs. Child was, for the first time, introduced to a Sydney audience. This lady has a good voice, and her attempts at expression were good, and we think she will, with practice, become a popular singer. We say attempts at expression, because there was some deficiency or other which occasioned the pleasantries of some of the auditors, and which they employed with a degree of freedom inconsistent with decorum. (Speaking of indecorum, some ladies had been improperly allowed to attend the concert in their morning bonnets and morning dresses. This would not have been allowed in England.)

Mr. Josephson played well on the flute, in which he was admirably accompanied on the piano by his brother, a little boy about ten years old. The Quintetto did not please. Mr. Bonner's *Fleur du tage*, was a pretty, effeminate thing, quite in the *Rousseau* style. *Hail, Smiling Morn*, was well executed, and excited applause. Auber's *Fra Diavolo*

was soul-stirring, but the true grandeur was lost from the barn-like sound of the band. *Foresters, sound the cheerful horn* was sung well. *O give me but my Arab steed* was the best of Mrs. Taylor's song, and was well received. Mr. Josephson's *concerto* did not take well, though played with great accuracy; the sound was flat and insipid. Nothing but drums and trumpets told from the dark recess whence the sounds proceeded. *How sweet in the woodlands* was pretty well murdered by Messrs. Bonner and Ellis. *We met*, by Mrs. Child, was very well sung. *Mynheer Van Dunck* was tolerable. The overture of *Guillaume Tell*, a difficult piece, was accurately played, and did credit to the band of the 17th. *God save the King* concluded the evening's entertainment, and we must say, was about the best piece of the whole, especially when the audience joined in the chorus.

In the hasty notice of this concert in our last, we omitted to mention that the Governor and staff were present, and a large party of civil and military officers and their ladies. In consequence, however, of his Excellency being at the farther end of the room, near to the orchestra, and there being no room for walking about, nobody could tell he was present. As Kings and Governors go to public places to be seen, and to please rather than be pleased, we suggest that His Excellency be furnished, at the next concert he patronizes, with a seat in a more conspicuous station.—*Sydney Monitor*, Saturday, December 20, 1834.

MR. GORDONOVITCH'S CONCERT.

THE concert given by Mr. Gordonovitch is not to be criticised like ordinary concerts; the public were desirous to attend this concert out of compliment to the Polish nation, to which brave and noble people Mr. Gordonovitch has the honor to belong. We shall therefore merely point out the pleasing parts of the evening's entertainment.

We are not aware what caused Messrs. Knowles and Aldis to quit their ordinary professions and turn public singers. Their voices are not suitable for a concert room. However, they appeared to have been diligent in practising and got through their parts creditably.

Mrs. Taylor's singing was a considerable improvement upon the last concert; but this lady's voice is harsh, and she seems to have little power of modulation. When once Mrs. Taylor commences her song, it becomes one volume of *forte* from beginning to end—no *effettuoso*—no *con amore*—no *piano*—no swelling—all *forte*—like a loud clarinet, oboe, or organ—plenty of volume; but no pathos, no emotion. Mrs. Taylor only pronounces half the words, such words only as in the enunciation will not interfere with the full tone of her voice. Nobody can ascertain what Mrs. Taylor is singing about, unless they have a book. We would rather hear Mrs. Jones sing, "Oh, no, we never mention her," than any song we heard at the concert on either of the last two concert evenings.

Mr. Gordonovitch has a mellow voice, not devoid of strength, and he sings a very gentlemanly song, and with great taste and considerable execution. His "Up, Comrades, Up," was soul-stirring, proceeding as it did from a Polish refugee. We hope the colony will support Mr. G. because he is a Pole. The very name of Pole ought to command the esteem and support of every Englishman. We were glad to see the room pretty full.

The trio of "Oh, Lady fair," we never heard sung worse. The glee of *Dame Durden* was too coarse even for a tap-room. Mr. Elliss' Irish song was admirably adapted to a public-house, or to please the gods in a low farce, but it is dreadfully noisy for a concert room. Could

not the louder instruments be omitted, and music of a more slow and pathetic kind be substituted for a concert?

Mr. Stubb's performance on the flute evinced him to be a master on that sweet instrument, but a solo on the flute is not adapted to a concert room.

The room was well lighted, and the orchestra fixed in a good place, and had a good effect; and the seats were well arranged. His Excellency the Governor and Staff, Chief Justice, &c. &c., were present. The entertainment went off on the whole very well; every thing was regular and orderly. The night happened to be very sultry.

We understand Mr. Gordonovitch cleared 40*l.* and intends to place it in the hands of a merchant, and take 80*l.* worth of snuffs, cigars, coffee, tea, and chocolate.—*Sydney Monitor*, January 24, 1835.

FOREIGN CORRESPONDENCE.

WE take great pleasure in presenting the readers of the *Musical Journal*, with the following highly interesting letter on the musical affairs of London, from a gentleman recently a resident of this city. He is a very distinguished amateur, one to whose musical knowledge, taste, and zeal, the American public are indebted for the production of many of the musical pieces that have been most popular during the last seven years. Many of these pieces were taken from the original scores, adapted to the band of the Park theatre, and produced under his direction. And we are indebted to him not merely for a large amount of rational enjoyment, but we owe him a debt of gratitude for his instrumentality in promoting the progress of the lyrical drama in this country.

The correspondence of a gentleman so eminently qualified to give an opinion on music, and singers, and whose station in life gives him access to the most authentic sources of information on the other side of the water, we regard as of the greatest value to our periodical, and we expect to have it in our power to present his letters frequently to our readers. We do not feel authorized to give his name to the public, but most of our city readers will have no difficulty in fixing on the gentleman to whom we refer.

TO THE EDITOR OF THE AMERICAN MUSICAL JOURNAL:

London, July 8, 1835.

In compliance with your request, I write you the result of the cursory view which I have taken of the British musical world since my return from America; and in commencement I am happy to be able to state most decidedly, that English dramatic music within the last seven years has made the most rapid advance: in short England may now fairly be said to possess a national operatic drama of importance, capable of comparison with the French, and bearing promise of (at no distant period,) competition with that of Germany and Italy.

I look upon this improvement to have originated in the production of Weber's *Der Freischütz*, followed as it was by *Oberon*, and to have been successively urged on by Rophino Lacy with his *Cinderella*, *Fra Diavolo*, &c. Since that period the Lyceum or English Opera House has been honored by many pieces of Mozart, Winter, &c., and many adapters have arisen; but justice compels me to add, that Lacy stands distinctly at the head of this class of persons. Auber's *Masaniello* had that species of encouragement which managers delight in, and which prompts those men of pence, to whom matters of taste are always a secondary business, to follow up a successful hit in music. *Masaniello* had faults; the best *morceau* in the opera, the duet between Pietro and Masaniello was omitted to allow Mr. Braham to introduce what is called an *encore* ballad which was filched from *La Fiancée*. *Gustavus*, since *Masaniello*, drew more money to the treasury during its first season than any other piece; but it suffered miserably in the hands of the person who translated it; the part of

Gustavus is that of a singer, and the sentiment of his music of course was ruined when given to some other of the *Dramatis personæ*, and the rôle to a mere actor. The thing cooked up at the Park theatre, which they nicknamed an opera, was still less like Auber's piece than the London attempt. Since Gustavus, they have produced *La Sonnambula*, and with Madame Malibran's acting and singing, a most effective and lucrative drama it proved. The decided hit made by this glorious *artiste* in *La Sonnambula*, encouraged the manager to attempt Beethoven's *Fidelio*, Madame Malibran taking the part of *Fidelio*. For this opera the public, were in part prepared by the presence of a good German operatic company in London, who had given that piece and many others of rare merit with success, and as Johnny Bull has that same sort of prejudice in favor of what he does not understand as his relation Jonathan, and prefers sound without sense, when coming from the mouth of a foreigner, to a union of the two when given by a native; why much apathy existed on the subject of *Fidelio*, when adapted to the English stage. The first night the house was bad, and when one hundred and twenty-five pounds sterling (about six hundred dollars) had been deducted for Malibran's services, the expenses of the establishment could not have been in the theatre. The opera, however, made a hit. On the first night any seat in the dress circle, except on the first benches, might have been occupied by a casual visitor. On the third representation at twelve o'clock in the day, two seats only were vacant on the last bench of the third tier of boxes, and stalls were made in the orchestra and let for half a guinea each. Since that period *Fidelio* alternately with *La Sonnambula* has filled Covent Garden to the ceiling; and at this present writing, Malibran is re-engaged, a courier having been despatched to Naples to put off an engagement she had in that city, and for which accommodation the manager here pays the Italian *Impresario* fifty pounds a night for ten nights; thus Malibran costs one hundred and seventy-five pounds nightly for her re-engagement: yet the venture will pay. You will naturally expect that I should say a word touching this version of *Fidelio* which has made such an impression in England. It is a translation by Mr. Macgregor Logan, who first rendered *Der Freischütz* into English, and who about two years since returned from America, where he had resided some time. On his arrival in England, he forwarded to me, in New-York, this translation of *Fidelio*, with the vocal score and a full set of parts ably arranged from the original full score, by W. Goodwin, the brother of T. Goodwin, the musical librarian, and copyist of the Park theatre. I perceived at once, that offering it to Mr. Simpson was useless, for the story was told in music, and such music as mere actors could only render as a burlesque; in short the Park company had not strength to do it justice. The part of *Fidelio* was, as I have stated, acted by Madame Malibran, the second singing lady, was given to Mrs. Seguin, a singer of no importance, but who is engaged in secondary business at the Italian Opera House, and appeared on this occasion at Covent Garden; the tenor part to Mr. Templeton; the second tenor to Mr. Duruset; the basses by Messrs. Seguin and Bedford. Of Templeton, all I can say is that he has a fine high tenor voice, but occasionally sings flat. *La Sonnambula*, or rather the pains Malibran took to drill him in the tenor part of that opera, has made him of some consequence; he has a good deal of fire and a good person for the stage; but the power of talent, and the utility of good drilling were never more forcibly developed than in the case of this young man; for excepting in *La Sonnambula* and *Fidelio*, in which every point was instilled

into him by Malibran, I consider him not above mediocrity. His Masaniello is positively detestable; however the incredible pains Malibran took with him, has rendered his performance in two most difficult operas highly creditable. Seguin is a young man of promise, with a fine, deep, bass voice, well managed. Bedford has a coarse, powerful voice, but is not at all equal, in any way, to sing classical music. On the first night, the house, as I have stated, consisted of a select few; but luckily they were amateurs of the best sort, with many Germans; and Bedford sang a splendid bravura in such a manner as to be rewarded, at the conclusion, with so decided a hissing that the above-mentioned song has been omitted ever since. The chorus was beautifully perfect, and that most thrilling composition, expressing the pleasure and gratitude of men long confined in darkness and dungeons an once again breathing pure air and seeing the light of day, was as well acted and as feelingly sung as I can conceive it possible to be rendered. The band, led by T. Cooke, was perfect and very strong, and need I say what effect can be produced in giving Beethoven's instrumentation fair play?

It is not my intention to write a minute critique on this opera, suffice it to inform your readers who may be ignorant of the plot of the piece, that the drama is founded on the heroic conduct of a lady whose husband had suddenly disappeared, and was supposed to be incarcerated in some prison in Spain. Determined to spare no efforts to discover him, she perambulated that kingdom in disguise, and finally, in male attire, obtained employment under the keeper of a celebrated prison, and in the name of the boy *Fidelio*, so obtained his confidence as to be admitted to the prisoners. She at length discovers her husband, *by being employed to dig his grave*, in the cell where he has been long immured. The tyrant who had her husband at feud, it appears was merely vice-gerent in the absence of the *Governor* of the fortress, and had perverted his public duty to further his private malice. This person approaches with the intention of ending the prisoner's life with a dagger, when *Fidelio* interposes, and rushing between them, stays the blow, avowing herself the wife of the prisoner. He persists, however, in his attempts to commit murder, and dashes her aside; at this moment she produces a pistol, and holds it to his breast—a pause ensues, when a distant trumpet is heard, and it is announced that the *Governor* has arrived. The rest may be imagined—every thing ends happily.

Your readers will feel what a subject this must be for such a talented creature as Malibran to handle, and will readily suppose that the effect produced by her combined acting and singing must be extraordinary. The music is of the highest order, and well worthy of the composer of the *Mount of Olives*. But there are no gallery *clap traps*, nor any *encore* songs to be met with in the piece; nevertheless it is now the rage, and rivals the strongest Italian opera that London ever possessed, which is at present drawing crowded houses. Grisi, Lablache, Tamburini, and Rubini, singing every Tuesday and Saturday, in Bellini's new opera, *I Puritani*. Of this opera I do not think so highly as it is the fashion; and I find that I am supported by some of the soundest musicians; but with such talent it is impossible that any tolerable composition can fail of pleasing. Of Lablache and Tamburini, suffice it to say that they are the finest bass and baritone that ever existed. Grisi is a beautiful woman, a fair actress, with a fine, full, rich soprano voice, well cultivated, and guided by nice taste and discrimination. Her voice is superior to that of Malibran, and her facility of execution greater,

in which point, however, it is impossible fairly to compare a contra-alto with a soprano. She is inferior to Malibran in feeling and imagination, and utterly so as an actress. This opinion is formed on my part from seeing both ladies in *La Sonnambula*, the one on the English the other on the Italian stage, on following nights. Rubini has a beautiful voice, and sings with brilliant execution and fine expression, but he uses the falsetto oftener and with less discretion than any Italian singer I ever heard. The Italian opera band is still good, but not such as I have heard it. There is not that finish about the violins there used to be; in short, it is the general complaint, that through the influence of Lord Burghersh, the orchestra is overrun with fiddling boys from the Royal Academy, to the exclusion of men who know their business, and are veterans in the art. Harper, and Nicholson, and Wilman, with Dragonetti and Lindley, however, still have seats there. In the *Puritani* there is a fine spirited duet sang by Lablache and Tamburini, with an obligato trumpet accompaniment, in which Harper has the motive and shines conspicuously. This piece is encored nightly with acclamations.

I have now to notice the English Opera House. The uncommon success of Covent Garden with Malibran, and the deserved success of the Italian opera, supported as it is by the first talent in the world, have completely thrown the Lyceum into the back ground. This establishment has a fair tenor in Wilson, who has a good voice, but mediocre execution; an excellent baritone in Harry Philips; and a talented bass in Giubelei, an Italian who sings English with scarcely any fault of pronunciation, and is likewise engaged at the Italian opera. This man has a remarkably round beautiful bass voice, and bids fair to rise high in the profession. The ladies are, Miss Romer the first soprano, who is a tolerable actress, but a very indifferent singer; and Mrs. Keely, who, with a contra-alto voice does the second business, and sings better than Miss Romer, Miss Somerville, Miss Healy, and Miss Holton, not one of whom sings better than Mrs. Chapman of the Park theatre. The band consists of ten violins, two violes, two double basses, two violoncelli, two flutes, two hautboys, two clarionets, two bassoons, four horns, two trumpets, and three tromboni. The above arrangement, viz. five first violins and five seconds pulling against that power of wind instruments, causes the effect to be that of a military band. The theatre is small, but very pretty. There is a balcony in front of the dress circle which does not please the generality of people. The losses of this theatre must be enormous. I have at this time attended the English Opera House on four nights, and without a doubt the salary of Philips for the night, which is seven pounds ten shillings, was not during any night in the dress circle and balcony combined. Philips is engaged for four nights in the week at a salary of thirty guineas. On one of those evenings, I saw the *Mountain Sylph*, which is written for Philips. The part of Hela he makes a great deal of, by throwing much decrepitude and deformity mingled with savage malevolence, into the character; his singing is beautiful. The ballad, manufactured from "Farewell to Lochaber,"* he sings deliciously, and always repeats it. He sings in it F. The stormy bravura which is compiled from *Der Freischütz*, he likewise makes very prominent. In short, Philips, with the assistance of a vast many toads, serpents, red fire, and some very novel effects produced

by white fire, is the stay of this opera. But it will not stand side by side with the compositions of Auber, Weber, Rossini, Bellini, and Beethoven, even as translations. Mr. Barnett has, instead of raising his reputation by this work, proved to the musical world, in spite of managerial puffing, that he has no claim or pretence to originality whatever, but is an observant and very faithful imitator—I give him the mildest term possible. There is another opera performing at this theatre called the *Spirit of the Bell*, the drama of which is a mere theft from *Aladin*; instead of a lamp a bell is substituted. The music of this piece is by Rodwell; some of it has considerable merit, and this decided virtue, that it is original. However, no music could make such a piece go down. They have a version of *La Sonnambula*, which nobody thinks of seeing. In short, Miss Romer's acting the heroine in opposition to Malibran, is thought almost as presumptuous here as the appearance of Mesdames Sharpe and Hackett, as *Count Belino* in the *Devil's Bridge*, and *Rosina* in the *Barber of Seville*, at the Park, against Malibran at the Bowery. To sum up; the great improvement which has taken place in the formation of English opera has caused singers to turn their attention to acting; and the male bipeds, instead of being singing automata, now endeavour to express passion in music, and the ladies are entrusted with speaking sundry lines of sufficient import to require something better than a mere walking lady to give them effect. At the same time decent actors who sing a little, and who in America are put into good music and get through the same, if it be comic by extreme grimacing, if serious by extra bombast, are not admitted into the operas now in vogue in England. Quintettes, quartettes, trios, &c., are expected to be as perfect as songs and duets; consequently, until your managers think proper to engage first and second tenors, and first and second basses in addition to their buffo singers, the operas now performing in London will not pay them for production in New-York, Philadelphia, Boston, or New-Orleans. The Park has a right to set the example, for it is the most lucrative theatre, perhaps, now existing in any country. I know the reply of the managers to this will be, "Good music would be thrown away on the public. I deny their right to use this argument until they have tried it. The same argument was for ever in the same sort of person's mouths in this country. But the people have proved that they will have good music, that they will not put up with bad music, and musical entertainments have totally superseded every other branch of the Drama. If I know the American people after a seven-year's residence among them, they will keep pace in improvement with the old country."

MUSIC IN THE UNITED STATES.

No. II.

Back Woods, August, 1835.

TO THE EDITOR OF THE "AMERICAN MUSICAL JOURNAL."

Sir,—Your notice of my letter on the subject of Music in the United States, has my thanks; but you are in error, when you assert that I am severe for having only passed my remarks on the subject of music as I find it. To state what is true should not be considered severity! If giving examples of the faults of others be severity, it is their very errors that causes it to be so considered. I grant that it looks too much like criticism, which department should

* "Farewell to the Mountain." Published in No. 5 of Musical Journal.

not be assumed by a contributor, and I must offer you an apology, for interfering with what appears to be so well done already. If I intended to assume the task of criticism, I should handle, as they deserve, the works of the would-be composers of the present day. Good music is at too low an ebb already, without the assistance of severity to depreciate the little talent there is. If we want an instance of its "low estate," let us look at Niblo's concerts, where music and *gin and brandy slings, cocktails, wine and segars*, are dealt out hand in hand. The nightly vocal exertions of Mrs. and Miss Watson, Messrs. Howard, Dempster, and Latham, are accompanied by, (or we might rather say are principally intended to second,) the more important business of the bar-room. The band is pompously announced as the best in the United States, although they cannot accompany a song in a manner to satisfy a musician. These concerts are under the direction and conducting of Mr. Watson. Here would be a field for just severity, particularly the *sacred concerts*, in such a place!! We have similar doings also in *Vauxhall*, but the latter has certainly the superior advantage of being conducted, by that indefatigable Yorkshire chorister, Pearson. The chief excellence which the powerful *principals* and *chorus* at this place possess, is that of a blessed equality of talent. Here you may find Handel's, Haydn's, Mozart's, and Beethoven's divine music used for the same noble purposes as at the former. If the spirit of these great men could visit these places, would they not be filled with indignation at the sacrilegious uses to which their music is applied? I blush for the taste of the City of Gotham. Where are the authorities! Does not the gentleman who tells us he is composer, and we know not what, and "*Director of the Sacred Concerts in London*," know that when he intended to give some sacred concerts there, at a small theatre in Little Windmill-street, late of pugilistic notoriety, he was prevented by the Bishop of London, who considered them as *an offensive violation of the sanctity of the Christian Sabbath*. So say the London journals. And is that which is regarded as a violation of the Sabbath in London, not equally so in New-York? While alluding to this gentleman, let me tell him of a few of his peccadillos which I have noted with the hope of proving instrumental in causing him to mend his ways! The first step towards reformation is a knowledge of our faults; and for the purpose of effecting the laudable object I have in view, I proceed to state that he has on various occasions either announced himself as composer, (or suppressed the names of the real authors, about the same thing,) of songs to which he has no claim. As instances, I shall mention "Ah! do not forget, love," *Auber and Barnett*; "They don't propose," *Blewitt*; "Zurich's Water," *Miss Dance*; "Polly Hopkins," a genuine *waltz*, adapted twenty-six years ago in London and sung in *Vauxhall*. Then comes the "Pet of the Petticoats," originally composed by *Barnett*, where we could show him some more of his compositions; but *um* at present. All these things are printed and impudently announced as original.

I know I shall be set down as a poor, ignorant *American mad musical enthusiast*; but only let me speak right out, and I will tell you more than you think for, besides I like to show what this class of musicals are doing, who are supposed to know so much more than we do. Why have we not original music, original operas, original dramatists? *Horn*, who is in this country, could give us something: by the by, I shall have a word or two for him in my next. But original music will be long ere it takes any root in this soil, while such as I show above are suffered to take the

lead, and cater for the amusement of the people; and while that part of the community who have the power to encourage the art. and its well qualified professors, treat both with *bigotry and illiberality*, I mean the preachers. In their *tracts* and their *musical journals* we find a mass of *ignorant, illiberal, inconsistent twaddle* as was ever put together, and in order that you may be convinced that I speak without *severity*, I here send you a specimen. In the *Family Minstrel*, No. 10, dated June 15, page 75, you will find an article headed *church music*, entitled *the importance of cultivating sacred music, and practising it in the house of God*. In this the writer speaks of this part of public devotion being performed with a *measure of elegance*. Hear this! *a measure of elegance!!!* in an appeal to the Most High!! Then comes a hit at the stage—thus, "If the minister who should lead in the public prayers, should assume the manner of an actor, and should seem to be praying merely to gratify the taste or amuse the fancy of a portion of his hearers, every one would regard it not only as unpardonable trifling, but downright impiety." Did ever this writer hear Mr. John Kemble deliver Shakespeare's soliloquy on sleep or death, or any other well educated actor play the part in which it occurs. Human nature is as beautifully depicted, and virtue inculcated, with as much force and truth on the stage as in the pulpit. I feel assured no such feelings could be harboured but by ignorance; but there are mountebank preachers as well as actors, and there are well educated and moral men, an ornament to society and their profession, on the stage as well as in the pulpit. Human nature is the same in all stations of life; and although I respect the sacred cloth and responsibility of the minister of the Gospel, I cannot bear to see the attacks made so constantly on a profession which never interferes with the other. He goes on thus, "God forbid that the church should ever borrow any thing from the stage! no, not even the parade and fascinations of its music."

Music, beautiful and divine, there is a prayer in every sound, devotion in every phrase, and grace in every movement, and yet it is to be so abused by those who should strive to keep up its sacredness and respectability; but when *drinking gardens* are allowed to present us with such blasphemous mockery as is every Sunday night exhibited, and such papers as the *Family Minstrel*, under the garb of sanctity, send out such unchristian like language, can it or will it be improved.

Has there scarcely ever appeared an opera that some of the airs have not immediately been adapted to sacred words for the church, which truly I think wrong, upon this ground that dramatic music and subjects relate to things in this life, that of the church has reference to the life to come. Again, if an oratorio is to be got up, who are the singers that can do it most justice? Why the dramatic vocalist, because their studies and avocations give them the capability of imparting to their hearers the sense of language and the sense of sound—to convey the meaning of the author and composer to their hearers. Why are some clergymen so much preferable to others? Because they have that peculiar gift of imparting their meaning to their congregations. Then let us have no more of god forbidding. Our Heavenly Father dispenses his favors to all alike, and the sin is our own in any station of life, if we abuse his goodness and mercy. Was not Handel the greatest dramatic composer? Mozart, Haydn, and Beethoven, were they not great dramatic writers? Has it not been so for centuries? And does this slanderer think to create a new era by his attacks? Does he think this abuse will alter human nature, or cure the great evil he complains of? No! protect those who have

genius to write; encourage them to vie with the *fascinating department of the stage*; give your qualified professors the places of organists in your churches, and not let amateurs, inefficient ones too, take the bread from them. I know that some of the best organists' situations are held by opulent amateurs, and who take all the money too. If they wish to amuse themselves, let them give the money to a deserving professor who has a large family, or to some charity, and I will not complain. This will tend to make your church music respectable. Do you not think that the celebrated *Kent*, who composed "Hear my prayer," could have written a splendid opera? and he would; but the patronage of the church rescued him, and hence you have him with many others of that day in the old country, composers of beautiful and majestic church music. This very same paper, while it is the vehicle of this absurd nonsense, in almost every number, has given us some sacred words adapted to *dramatic music*, but in this No. 10, he has favored us with "*A Hymn for Poland*," one of those curious species that has neither beginning nor end, for the first subject has *nine bars* without any reason whatsoever for such Rhythm; but this is a specimen of church music, I suppose, and not borrowed from the stage, and therefore there is no impiety or ignorance; but at the same time, if he will look to this hymn, he will perceive that the composer has most impiously stolen the first bars from the hunting chorus in Weber's *Der Freischütz*, a tale of horrors and divilry from beginning to end. More anon.

A # MAJOR.

REMARKS.

THE observations of our correspondent on the Music of the Church has suggested a few remarks on the same subject, which we subjoin:

A great degree of interest is professed to be felt for the improvement of Sacred Music; by which is commonly meant, the improvement of its practice in our churches. This feeling is both natural and praiseworthy. If music is worthy of being employed in the service of the Most High, it is undoubtedly becoming and necessary that it should be performed in such a manner as to effect its intended object, that of heightening the effect of the sentiment expressed by the words employed. Mankind are musically constituted, if I may so say. *Music operates on the feelings beyond the control of the will*, and this simple fact, carried out in its consequences, is the strongest argument that can be used to show the importance of having music duly performed if we wish it to be of practical utility. In this country, generally speaking, our choirs consist of amateur volunteer performers. In most cases these persons have but a very slight knowledge of music; and enjoying but seldom the opportunities of hearing good performers, their ideas of taste, style, and manner, are necessarily often crude and imperfect. It is generally the case that some individual who is possessed of more knowledge than the rest is selected for clerk or chorister, and to this person is also generally assigned the task of instructing the members of the choirs. Clerks or choristers and organists are a very important class of persons. Their exertions have a most important influence on the progress of music in the country. Church music has a great and pervading influence in forming the taste of a people. If accustomed from youth to hear good music, well performed, in the temple where they assemble weekly to worship

God, it leaves a deep seated impression on their minds; one which is not easily eradicated in after life. It is to this cause, is mainly attributed the superiority exhibited by the people of several of the European nations in music. They are from childhood accustomed to hear the best compositions ably performed in their churches, and they accordingly imbibe a taste for what is really good. A mighty power exists with the clergymen of this country; which has it is exercised for good or for evil will have the most important influence on the musical character of this nation. We would raise our feeble voice in the endeavor to impress upon them the full importance of the judicious exercise of this power. Clergymen are in most denominations of Christians, well educated men. As such, however small their own acquirements in the art may be, their general information must convince them how much instruction and laborious study are necessary to attain proficiency in any art; and they ought to know that no art requires deeper study or longer practice than that of music.

Our aim in these remarks is to call the attention of the clergy to the class of men officiating in our churches as organists, choristers and teachers of the choir; and to point out the great necessity of having this class composed of persons of competent musical information. It is too generally the case that their knowledge is very limited. They are most commonly what are called self-taught men, that is, not taught at all; and consequently have but a very imperfect knowledge of music as a science, or the proper mode of teaching it as an art. To any person who knows the length of time there is necessarily spent in studying under the best instructors, to acquire the knowledge necessary to render a man competent to discharge the duty of a teacher to others, the presumption of some of this class of men, as well as the countenance afforded them by those who ought to know better, appears surprising.

It is becoming very common with a certain class of persons to raise an outcry against theatrical singers, opera singers, and it would seem to extend to all regularly bred professional persons, as if the teaching or singing of sacred music was absolute desecration by such persons. We believe that there is a good deal of interestedness in this clamor. The simple fact is, that people study and listen to music because it affords them pleasure; they see that there are good performers and bad performers; they cannot be insensible to the charms of style, taste, expression, &c.; and when they see one class of men distinguished by the possession of these qualities, and another by their absence, it is perfectly natural that they should prefer the former; it is no use for those who would promote sacred music to pursue a course of this kind; they may rest assured that piety will not compensate for the lack of musical knowledge; and if they wish music taught or sung by persons disconnected with the theatre, the first step is to create a class of teachers equal in musical ability, and afford them patronage enough to render all connection with these establishments unnecessary. We would ask of those persons who clamor against the theatre, whether they will acknowledge the sublime oratorios of Handel, Haydn, and Beethoven to be sacred music? If they answer in the affirmative, then we ask where in this country can a body of performers be found, without going to the theatres, competent to perform these works properly.

But there is plenty of men, well educated, musical men in the country fully competent to impart instruction, and therefore qualified for the important stations of choristers and organists in our churches, who have nothing to do with theatres. These men, perhaps do not make any pre-

tensions to sanctity, but they are nevertheless moral and upright in their conduct, and should be employed in preference to those whose chief characteristics are superficial acquirements, and a great show of zeal in the cause of the church. We hope the well educated ministers of the Gospel will exercise their discrimination and use that influence which they possess for the encouragement of men of real musical acquirements, as by so doing they will render both music, religion, and their country an important service.

THE PATENT HARP GUITAR.

THE Guitar forms a light and pleasing accompaniment to the voice, and is moreover a very graceful instrument, and its practice is becoming much more general than formerly. The strongest objection to the ordinary guitar, is perhaps, that its tone is *too weak* for the production of much musical effect. This defect has been in a great degree remedied by the "New Patent Harp Guitar," invented by Mr. E. N. Scherr of Philadelphia, which in the fullness of its tone approximates to the Harp. A minute description of this instrument we deem unnecessary as the accompanying plate will at once show its shape, &c. We are happy in being able to submit the following testimonials in its favor from two eminent professors of the instrument.

Baltimore, June 3d, 1835.

Mr. E. N. SCHERR, Philadelphia.

DEAR SIR,—Among the numerous attempts made by the great masters of Europe, as also by myself, about improving the guitar, none, according to my conviction, have succeeded in answering every purpose as well as the *Patent Harp-Guitar* invented by you.

The antique form and graceful shape of this instrument have considerably increased its power of vibration. By resting on the floor, the application of the little finger on the sounding board, as on the common guitar, becomes unnecessary; the entire body of the instrument is therefore co-vibrating freely; and I think proper to observe, that the little finger being applied on that part of the sounding board, which is, as it were, the *focus* of the refraction of sound, is necessarily damping a certain *quantum* of vibrations.

The hands of the performer, instead of holding the instrument, are free and can move with the greatest ease, thus affording the player the power of obtaining an increase of sound without losing the peculiar and agreeable tone of the common guitar.

The Mathematical division of the frets and acoustic proportions of the whole instrument, are sufficient proofs that the maker is no ordinary workman, but a scientific artist.

I have used the Harp-Guitar since about two years. Its powerful effect in various concerts has convinced me that its tone is sufficiently strong to bear fully the accompaniment of the pianoforte, or the harp, without losing a single note, even in the *fortissimo*.

It is with the greatest pleasure that I give you this statement of my observations on your beautiful instrument, with full leave to make use of it in any way you may think proper.

Yours, very respectfully,

VINCENT SCHMIDT,

Professor of the Guitar.

Having tried different improved guitars manufactured in Europe by the best makers, I acknowledge that the new instrument, the *Harp-Guitar*, invented by Mr. E. N. Scherr, of Philadelphia, is far superior in every respect to any instrument of this kind, or description, that ever came within my observation.

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I also take pleasure in acknowledging that I fully agree in opinion with that expressed in Mr. V. Schmidt's able account of this instrument, which account I consider to be a true analysis of the manifold qualities of the Harp-Guitar.

LEOPOLD MEIGNEN,

Professor of the Guitar.

Philadelphia, July 7, 1835.

PRIZE MEDALS FOR MUSICAL COMPOSITION.

TO THE EDITOR OF THE MUSICAL JOURNAL.

SIR,—I observe by your paper that the "Philharmonic" and "Musical Fund" Societies of Philadelphia offer each two prizes, a gold and silver medal, for the best overture for full orchestra, the best instrumental quartet, and the best vocal composition. When public bodies for the cultivation of music, present liberal inducements for the exercise of talent, they are worthy of all praise. But we deny that this is the case in the present instance, or indeed in any past instance that has come to our knowledge. There is a clause in the offer, stipulating that "*the compositions sent in for the occasion are to become the property of the Society,*" which is as much as to say, send us a dozen or two of glees, &c., say \$200 worth, and we will give a medal worth \$50. Now, how can this be called a *gift*, or how can a course of proceeding like this be considered as dealing liberally with professional people. What composer will be induced to send in a composition to the Society, with the certainty that it thus becomes its property, and the uncertainty of his receiving any thing for it. It may be said that the principal reward of the composer is the reputation he acquires by being successful. We admit that reputation is very desirable to every professional man, but the majority of them in this country need a more substantial reward for the exercise of their talent.

New-York commenced by awarding a prize cup to Mr. Horn, and a present to Mr. Meignen of Philadelphia, for the best glees. This we thought liberal and spirited, until we ascertained that James L. Hewitt & Co. paid \$75 to the New-York Club for the copy right of the glees. This sum, with the expense of getting out, must make him a loser to some tune, as the glees were mostly first attempts, hastily written, and do not sell.

The Philadelphians then came out, and also awarded a cup; but the publication of this volume of glees is withheld in consequence, we believe, of the terms not having been agreed upon between the Club and the Publisher. With respect to the *Overture* and *Quartettos* in the recent offer of the Philadelphians we do not complain, as they are works which find little sale, but will be creditable to the Societies to possess. We wish the Philadelphia Societies every success, and think they deserve credit for meaning well; but, as we stated above, we cannot give them credit for liberality.

A PROFESSOR.

DOMESTIC MUSICAL REPORT.

NIBLO'S GARDEN.

SINCE our last, in addition to the regular performances, several benefits have taken place, and we are gratified in being able to state that in no previous season have the benefits generally been so well patronized as the present.

Mrs. Watson's benefit took place on the 14th ult., when the saloon was literally overflowing. Mr. Kendall's bene-

fit was given on the 21st. Mr. Latham's on the 25th. Each of whom had full houses. And on the 28th, that pretty little singer and great favorite, Miss Watson, had her benefit, when the saloon was filled to its utmost capacity. To give our readers, at a distance, a more definite idea of these performances than can be gained from our general remarks, we insert the programme of Miss Watson's concert.

FIRST PART.

Grand Overture to <i>Oberon</i> , 1st time in America,	WEBER.
Ballad, Mr. Dempster, by desire, "Erin is my home,"	MAEDER.
The celebrated March from <i>Moses in Egypt</i> , Signor Gambati on the Valve Trumpet.	
Favorite Air, Mr. Howard, "On yonder rock reclining,"	AUBER.
Favorite Ballad, Miss Watson, The "Soldier's Tear,"	
Echo Trumpet by Mr. Norton.	
The Grand Champion Charge, Mr. Norton, as performed by him 126 nights at Drury-Lane Theatre, in which he will echo the Herald Trumpet.	NORTON.
Song, Mrs. Watson, "Lo! here the gentle Lark, Flute Obligato, Mr. J. A. Kyle.	
Comic Song, Mr. Latham, "The humorous Adventures of a Cork Leg.	
Italian Duet, Mrs. and Miss Watson, "No, Matilde,"	ROSSINI.
Grand Fantasia, Clarinet, Mons. Guillaud, "Cara Memoria."	GUILLAUD.
Duet, two Trumpets, Messrs. Norton & Gambati, "All's Well,"	M. P. KING.

PART SECOND.

Grand Overture, 1st time in America, two plain Trumpets Obligato, by Sig. Gambati & Mr. Norton,	ZAMBONI.
Ballad, Mrs. Watson, "Ah, do not forget, Love,"	AUBER & WATSON.
Grand Duet, Messrs. Trust & Barber, brilliant Variations, "O Dolce Concerto."	
New Hunting Song, Mr. Dempster, composed for him by	W. H. ASTOR.
Ballad, Miss Watson, (by particular desire) "They wont propose."	BLEWITT.
Concerto on the Trombone, Signor Cioffi,	CIOFFI.
Comic Duet, (by desire) Miss Watson & Mr. Latham, "Polly Hopkins."	
Duet on two plain Trumpets, Mr. Norton & Sig. Gambati.	
Comic Song, Mr. Latham, with additional verses, "Broadway Sights,"	LATHAM.
Cavatina, "Ah! Si per voi," Signor Fabj, from the opera of <i>Otello</i> ,	ROSSINI.
Comic Glee, (2nd time) Messrs. Howard, Dempster, and Latham, "Little Pigs."	
Grand Finale, Overture to <i>Figaro</i> ,	MOZART.

At Miss Watson's concert a new singer, Mr. Dempster, appeared and made a favorable impression. Mr. Barber played a fantasia on the pianoforte. We should judge Mr. B. to be a good performer, but he could produce no effect on the miserable, weak toned instrument on which he played. This establishment ought to have a full toned grand pianoforte for the performance of solos, as the place is so large and open that the one at present there can scarcely be heard at the end of the saloon.

At Mr. Kendall's concert, Mr. Myers, second clarinet at the Park theatre, performed "Gramachree" with variations, and displayed powers that entitle him to a respectable rank among the performers on this instrument.

Signor Casolani performed a solo on the doublebass, and we need scarcely add in a capital manner. Cioffi, Gambati, Norton, Kendall, Kyle, Downe, Trust, &c., have continued to delight the lovers of music by their fine instrumental solos.

Of Mrs. and Miss Watson we can say nothing further than that they continue to be as pleasing and popular as heretofore. Signor Ravaglia has appeared in several favorite songs, and sang like a good musician. Mr. Latham has afforded the visitors much amusement by the drollery

of his comic songs. These are mostly written by himself on local subjects, and are very creditable to his ingenuity.

At Miss Watson's benefit Norton and Gambati performed the duet of "All's Well." It was a very interesting and excellent performance—interesting to see the two best performers on the trumpet in the United States, uniting their talents in the execution of the same piece. In the overture by Zamboni the trumpet parts by these performers were excellently done. By the way this was not the first time this overture was performed in the United States, as stated in the bills.

The Introduction and Polacca, on the clarinet, by Mr. Guillaud, was a very finished performance.

On the 26th Signor Montessor, and Signor Rappetti, both well and favorably known to our citizens as men of talent, and as members of the opera company at the late Richmond Hill Theatre, made their appearance at this garden. A numerous audience assembled, and they were greeted with the most decided evidence of approbation.

During the present season we have been literally surfeited with the quantity of music given at these concerts. The number of pieces (many of the instrumental concertos particularly, of an unreasonable length) together with the injudicious and tiresome encores, frequently lengthen out these performances till nearly twelve o'clock at night. Instead, therefore, of retiring with our spirits revived, we are literally exhausted with the fatigue of a four hours sitting. We think a curtailment of the number of pieces would be generally acceptable. And if the performer next in order were to appear promptly, a stop might, in a great measure, be put to the frequent encores. The solo performers ought also to select pieces of a reasonable length.

We must digress a little to remark on a practice that is becoming more common at our public concerts. That is the clap-trap habit of introducing and altering songs for the purpose of tickling our national vanity. That as a people we are sensitive on this point almost to a fault, we admit; still our enthusiasm is not to be excited by every *fresh imported* patriot, who chooses to compliment us in this way. We are not quite so short sighted as not to see through the motives that prompt these patriotic ebullitions, and we look upon them as any thing but complimentary. Thus Mr. Dempster on his *first appearance* before an American audience, altered one of the verses of the song, "Erin is my home," as follows:

If Columbia were my home,
Her freedom I'd adore;

laying great emphasis on the "freedom." However, neither this, nor Mrs. Watson's "Here's a health, dear Columbia, to thee," produced a *furor*.

VAUXHALL GARDEN.

Since our last report, some concerts, consisting of songs, glees, &c., have taken place at this Garden; the principal singers were Mrs. Franklin, Mrs. Singleton, Mr. Taylor, &c.

The Sunday evening concerts have received an accession of strength in the person of Mrs. Franklin, who has lately appeared at them. She sings with her usual good taste.

NEW HAVEN.

ORATORIO.—The Oratorio given by the Musical Society on Tuesday evening, and repeated on Wednesday evening, was well received by a large audience. The choruses were generally performed in a bold and spirited manner, while the solos and duets, Mr. and Mrs. C. Horn,

and Mr. Kyle, were listened to with delight. We know not when this community has had an opportunity to hear performances of so high a character. Mr. C. E. Horn, by his judicious management and spirited execution on the organ, proved himself worthy of the high reputation he enjoys in the musical world. We were about to enter more fully into particulars, when we were relieved of the labor by a stranger, who handed us the following notice, to which we cheerfully give place, after tendering our thanks to Mr. Horn and company, for the pleasing and highly valuable entertainment to which they so eminently contributed.

GRAND ORATORIO.

It is highly creditable to the New-Haven Musical Society, to have produced such a treat as was experienced by the lovers of sacred music on Tuesday and Wednesday evenings; and although the weather on the former evening was extremely unfavorable, it did not prevent a very numerous attendance. Trinity Church is a spacious and most desirable building for such occasions; and what can be so praise-worthy as encouraging this most beautiful and essential art of music, which in our devotions proves itself so inspiring. The Society is young, and the adaptation of the instrumental department was the only draw-back; but they seem determined to procure original copies, so that their next performance will be much improved. The choruses, with one or two exceptions, were well done, and under their indefatigable leader, Mr. A. Brown, must succeed. Mr. C. E. Horn presided at the organ, and his masterly power was exercised in bringing together any occasional stragglers. In short, some of the effects were, to us, powerful. Mr. and Mrs. C. Horn, his son and daughter, both gave Handel's songs from the Messiah with truth, and a purity we thought never excelled. Mrs. C. Horn in "*I know that my Redeemer liveth*," was peculiarly fortunate in uttering every word in a distinct and appropriate manner, (a scarce attainment of vocalists in general,) as was Mr. C. Horn in "*Comfort ye my people*," and in the "*Judgment Hymn*." It was difficult for the hearers to suppress their feelings, and to approve in silence,—the only proper mode in a place of worship. The *Hymn* was powerful, solemn and majestic. This gentleman has a fine expressive tenor voice, highly effective in this style of music. His distinctness and clear enunciation were peculiar; but this style is decidedly the *forte* of his father's school. Mr. Mansfield, on the trumpet, showed himself quite equal to the task of giving full effect to the obligato accompaniment of this splendid composition. Mr. Kyle was very spirited in his song of "*The Trumpet shall sound*." In short, the different solo parts, as well as the whole performance, were most creditable to the amateurs and members. The ladies, in particular, deserve praise for their attention and effective assistance.—*Lit. Emp.*

THE APPROACHING MUSICAL SEASON.

ITALIAN OPERA HOUSE.

We learn that measures are in progress to reorganize the Opera company. Madame Pedrotti and Signors Montessor and Rappetti have recently arrived from Havana, and Signor Fornisari is daily expected. These with the *artistes* remaining here from the late company will enable the proprietors to organize an excellent company. Rappetti will insure the station of leader being ably filled.

ENGLISH OPERA.

At the Park, those distinguished *artistes* Mrs. and Mr. Wood, will appear in a succession of favorite operas. A Mr. Brough from the Dublin theatre, accompanied them from Europe and is engaged as principal bass. These with Messrs. Walton, Placide, Latham, Richings, and Mrs. Conduit, will constitute the operatic strength of this establishment.

Mr. and Mrs. Wood and Mr. Brough make their first appearance in *Cinderella*, on Friday the 4th of September.

We learn that our citizens are to be gratified by the production of "*La Sonnambula*," which during the past season in London has been so popular that it was performing at the "Italian Opera House," Covent Garden, and the English Opera House, at the same time.

OUR SOCIETIES.

The Sacred Music Society are about to produce a mass of Beethoven's (in C, Op. 86). Several celebrated compositions are daily expected from Europe, and it is the intention of the directors to present several new pieces during the season. The eminent vocal talent at present in the country will enable it to present in the most effective manner the works of the great masters.

This Society resumes its meetings on Monday the 7th of September.

What measures the "Euterpean" and "Musical Fund Society" have in contemplation we are not able to state.

MR. HORN'S ORATORIO.

We understand Mr. Horn is making arrangements to bring out his new Oratorio the "*Remission Sin*," with great splendor. In the recitative some judicious curtailments have been made, and also various other minor alterations and additions, which the experience of the first performance indicated to Mr. Horn to be necessary. Immediately after the production of this piece, the performing members of the "Sacred Music Society" volunteered to perform it for the benefit of the composer. It was then, however, so late in the season that it was concluded to postpone it until the fall. The first performance of a new work is always attended by much extra expense; and in the present instance the composer was left *minus* in a very considerable sum. We hope therefore that at its next performance the liberality of our citizens will be displayed in patronizing a work which we consider to be not only honorable to the composer but to the country.

Mrs. and Miss Watson, are about to fulfil an engagement at Buffalo.

The manager of the great theatre in New-Orleans, Mr. Cadwell, and his competitors, Messrs. Russell, &c. are about to deprive us of our best instrumental performers. Messrs. Cioffi, Norton, Gambati, Kendall, Myers, Comi, are amongst those engaged by these gentlemen.

TO THE EDITOR OF THE MUSICAL JOURNAL.

Sir,—I am a frequenter of Niblo's, and among the solo players that have afforded our citizens so much pleasure during the season, I feel disposed to give Mr. Trust a conspicuous place. But this gentleman (as well as some others whom I could name) should recollect that we can have too much of a good thing. Thus on Miss Watson's benefit there was an Air with variations for the piano and

harp. I listened to the Introduction, to the Air, and to the first and second variations with pleasure. A third, fourth, and a fifth followed, when I became restive; but thinks I to myself, this must be the last; but then came another and yet another, when thinking, that like the Dutchman's Cork Leg, they could not stop, I fled from the garden in utter despair. As I suppose you were present, will you be good enough to state when the gentlemen stop'd, if they did stop?

I noticed another circumstance at this concert which deserves mention. After Miss Watson sang the "Soldier's Tear," an attempt was made to encore, which was completely put down after a little while. We ask why did not Mr. Norton then come on, in his turn, and play his piece? Why was there a suspension of two or three minutes? What was this for? It looks very much like management. In consequence of this delay, a few noisy young men commenced encoring, and the audience seeing it was the only way of having the business of the evening "go ahead," joined in. I hope these remarks may not be attributed to an unfriendly feeling to Miss W., for I am on the contrary a great admirer of this young lady's singing. But when we have *twenty-three* pieces in a concert bill there is no time to spare for encores.

AN AMATEUR.

MADAME MALIBRAN.

Madame Malibran terminated her engagement on Wednesday with such a bumper for her benefit that she will remember it as long as she lives. On retiring to her dressing room she found lying on her table a case of rubies and diamonds, presented to her by the lessee; and on the top of it, in a silver tablet, were engraven these words:—

TO MADAME MALIBRAN,
THE MOST DISTINGUISHED ARTIST
THE THEATRES OF EUROPE HAVE EVER POSSESSED,
THIS TOKEN OF ESTEEM IS PRESENTED
BY ALFRED BUNN,
LESSEE OF THE THEATRES ROYAL DRURY-LANE AND COVENT GARDEN.
LONDON, JULY 1st, 1835. Age.

MUSIC WITH A VENGEANCE.—At the Guildhall Court of Requests, a few days since, John Emmerson was summoned for the price of a violin, which Edward Shakell, a blind performer on the instrument, had lent him upon trial. The violin player stated that the defendant was in the habit of supplying young men with musical instruments for performance in the street, where they obtained a great deal of money. One of them, however, hopped off with the fiddle in question, as he had not been well looked after. The defendant said the plaintiff used to play himself until he got a bad hand by a brickbat which was thrown at him by an enraged opera singer, before whose window he was scraping out of all tune. The plaintiff replied, "It is all your fault, as you sent me into the neighborhood of the teachers of music." I give my oath that he has got the address of every fine musician in London, and off he sends one or two of the troop just when the ladies or gentlemen are sitting at their breakfast; the moment the scratching begins somebody roars out from within, "Oh diabolissimo rascallo. (Great laughter.) We then let fly the bow up and down over the strings as rough as we can, and presently down falls a shilling on the pavement, and the gentleman calls out, "Go away to the devil, musico blaguardo." (Laughter.) Some recrimination ensued between the parties, from which it appeared that men and women were in

the habit of paying as much as 3s. 6d. per day for the loan of such instruments. At length the defendant agreed to let the plaintiff have a flute and a dog to pursue his trade, and to pay a trifle per week for the violin, should he fail to find the thief.—*Bell's Weekly Messenger.*

MUSICAL CHINESE LOVE-FEASTS.

"The Chinese have musical love feasts, in which the amusements of singing and performing on musical instruments have a much larger share than those of eating and drinking. At these entertainments, a mandarin always presides, by whom they are regulated, according to established ceremony. After a short but elegant repast, and between the musical performances, some articles of the law are read, and the president adds, in the name, and by the command, of the emperor, words to this effect:—

"We are assembled at this solemn festival, to encourage each other's fidelity to our prince, piety to our parents, affection to our brothers and sisters, esteem for our elders, respect for our relations, an attachment to our friends, and to promote peace and concord among our fellow citizens and neighbors." And the airs which are sung, and the music which accompanies them, as well as that which is purely instrumental, and performed without the voice, all tend to the purpose of furthering the main object of the meeting,—to harmonize and conciliate universal regard and benevolence. And, to the honor of music, the effect sanctions the means.

SUCCESSIVE VARIATIONS IN MUSICAL NOTES.

Nothing in music has varied more than the form of its notes, as relative signs of time. When the *large* and the *long* were in general use, the note of smallest value, or shortest duration, was a *breve*, so called, because it was the shortest note then employed. To the *breve*, however, soon succeeded the *semibreve*, half the length of a *breve*; which was as quickly followed by the *minim*, half as long in time as the *semibreve*; to which again were successively added, the *crotchet*, the *quaver*, the *semiquaver*, the *demisemiquaver*, and the *double demisemiquaver*, each diminishing in the same proportion; so that the last of these notes is only a one hundred and twentieth part of the *breve*, which, by practice, has been converted from the shortest to the longest note!

LIST OF LATE MUSICAL PUBLICATIONS.

JAMES L. HEWITT & CO.
The Knight of the raven black Plume, by - - - J. H. Hewitt.
"By the Waters of Xarama," by - - - G. Linley.
"Farewell, thou dear Country," by - - - G. F. Stansbury.
Portuguese Mariner's Song, by - - - L. Devereux.
Norah, the Pride of Kildare, by - - - C. E. Horn.
"I have something sweet to say," arr'd by C. E. Horn, G. Linley.
"All hands, ahoy!" by - - - F. J. L.
The Providence Quick Step, by - - - Walsh.
Clinton Guards' March, by - - - R. Lanckneau.
La Rosée Waltz, by - - - Ib.
"Gaily the Troubadour,"—Variations by - - - H. Herz.
Farewell to the Mountain,—Rondo by - - - W. A. King.
Variations on an air from *Lestocq*, by - - - F. Hunten.
March de Le Duc Leuchtenberg, as a duet for four hands, by
F. Kalkbrenner.

FIRTH & HALL.
"Lady, on this lip I swear," Song, composed by W. Penson.
"Oh, Patrick, fly from me," arranged by - - F. H. F. Berkely.
Niagara, a National Song, by - - - C. E. Horn.
Glen Cairn, a favorite Scotch Air, arr'd. as a dance by J. C. A.
"Room for the proud," a Hymn, words by Bishop Heber, music
by - - - Jas. B. Taylor.
"When Spring unlocks the flowers," ditto - Ib.
"There was joy in Heaven," - ditto - Ib.
"Forth from the dark and stormy sky," ditto - Ib.